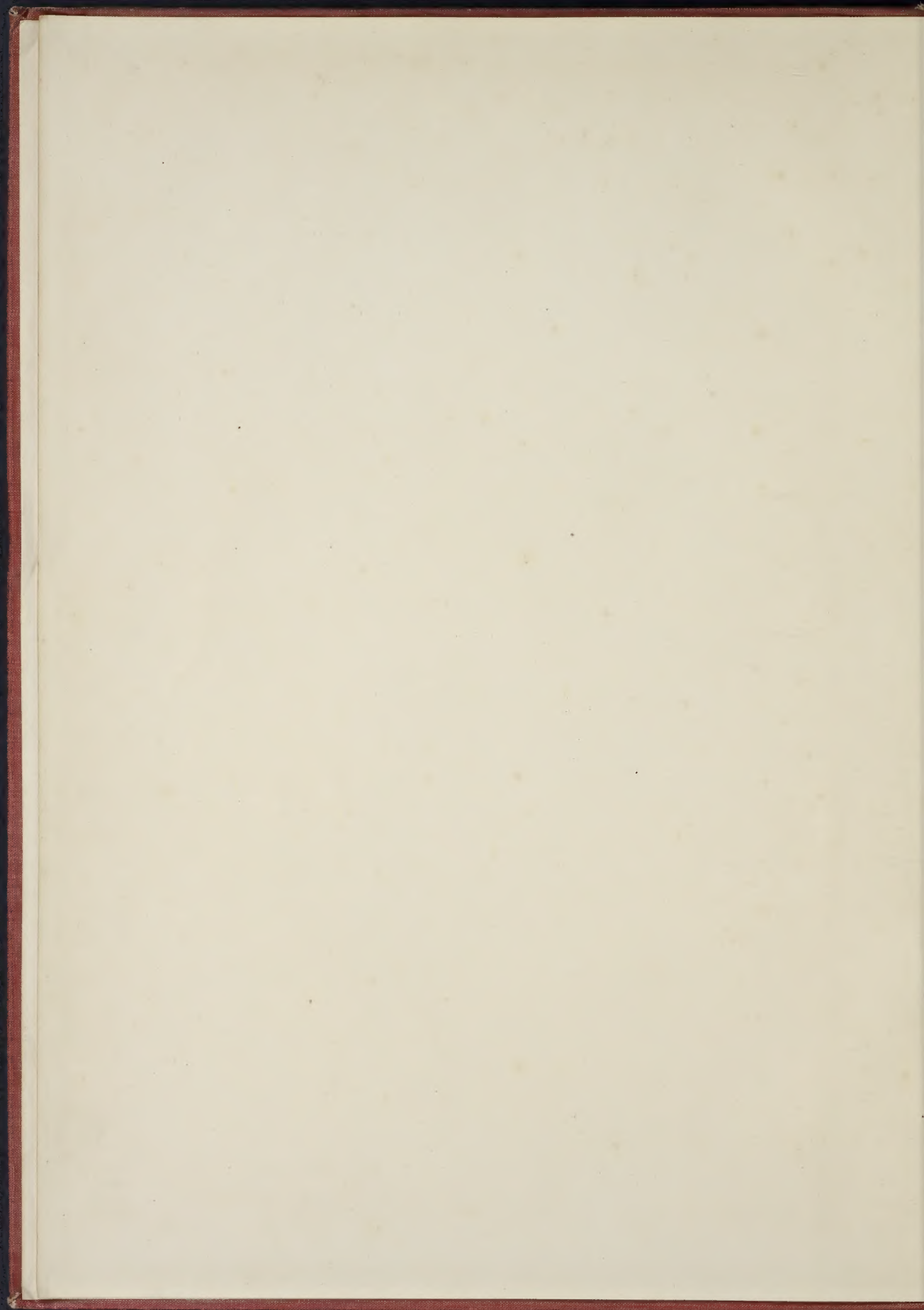


THE MONASTERY OF SAINT LUKE OF STIRIS IN PHOCIS

24

1841

Ell. Waterhouse



To Clement Arnold Worsfold

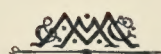
with the love and best wishes of

Basil and Jessica Worsfold.

Ridge, June 6th 1907.

British School at Athens

BYZANTINE ARCHITECTURE IN GREECE







MOSAIC REPRESENTATION OF SAINT LUKE OF STIRIS:
ON WEST WALL OF NORTH TRANSEPT OF GREAT CHURCH.

THE MONASTERY OF SAINT
LUKE OF STIRIS, IN PHOCIS,
AND THE DEPENDENT MONAS-
TERY OF SAINT NICOLAS IN THE
FIELDS, NEAR SKRIPOU, IN BŒOTIA

By

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OF THE SCHOOL BY MACMILLAN
AND CO., LIMITED, LONDON, 1901





PREFACE

IN the year 1888 the authors of the present work, whilst travelling in Greece for the purposes of architectural study, devoted some attention to the subject of Byzantine Art. In the following year the Committee of the British School at Athens, recognising the importance of this branch of Hellenic studies, decided to make a grant from the slender funds at their disposal, in order to defray the expense of further research in the same field with a view to the publication of the results under the auspices of the School; donations were also invited from those who might be interested in the scheme. The following is a list of subscribers to the fund thus constituted¹ :—

The Rev. H. B. Alford.	Edwin Freshfield, Esq., LL.D.	A. Macmillan, Esq.
The Marquis of Bute.	E. A. Gardner, Esq.	G. A. Macmillan, Esq.
I. Bywater, Esq.	S. Gardner, Esq.	F. D. Mocatta, Esq.
Sir John Conroy, Bart.	Messrs. Ernest George and Peto.	J. Gordon Oswald, Esq.
Sir Charles Dilke, Bart.	The Rev. the Hon. Kenneth F. Gibbs.	E. A. Pears, Esq.
The Rev. F. R. Elliot.	Mrs. C. J. Leaf.	Sir E. J. Poynter, P.R.A.
Tristram Ellis, Esq.	Miss A. Lindley.	C. H. Stanton, Esq.
A. Eumorfopoulos, Esq.	W. Loring, Esq.	The Rev. H. F. Tozer.
The Rev. A. M. Fairbairn, D.D.	H. E. Luxmoore, Esq.	Miss Yule.

With the help of the means thus generously placed at their disposal, the authors were enabled during the year 1890 to make a systematic study of the remains of Byzantine Architecture throughout Greece, and to collect a large amount of material in the shape of measured drawings of buildings, studies of ornament and mosaics, photographs, etc. Unfortunately, at the time of the return of the authors to England, the Committee had no funds at their disposal for the publication of the matter so collected, but they decided to issue a prospectus, with specimen plates attached, and to invite subscribers towards a large folio work on the subject. The result of this appeal was not sufficiently encouraging to warrant the Committee in proceeding to publication. Some time afterwards, however, Dr. Edwin Freshfield, who had been, from the beginning, a warm and generous supporter of the scheme, offered a substantial guarantee towards the publication of a portion of the material in a single volume, and it was decided to issue a monograph of the

¹ These names were published in the Annual Reports of the School for 1889 and 1890.

Monastery of St. Luke of Stiris, the most important example in the collection.¹ The thanks of all lovers of Byzantine Architecture are due to Dr. Freshfield for his timely generosity.

The authors desire to thank personally the numerous friends who have so kindly helped them in various ways, and especially Mr. Arthur Smith, one of the editors of the *Journal of Hellenic Studies*, whose continued advice and assistance have been invaluable generally, and more particularly in connexion with the arrangement of the details of the reproduction of the drawings; Professor Ernest Gardner, who, during the period of their researches, was Director of the School, and who has warmly sympathised and helped in many ways; Mr. W. R. Lethaby, to whose suggestion the authors' first visit to Athens was due, who has given them much sound counsel throughout, and whose profound knowledge of Byzantine Art has been a source of great benefit to them from the beginning; the Marquis of Bute, who has made many kind suggestions in connexion with the notes on the Hagiology and other matters; Mr. J. Grafton Milne and Mr. Peter Rodeck, who have both given special help in many directions, and the latter of whom, during a recent visit to the monastery, verified many doubtful points and procured additional information.

The Rev. F. E. Brightman and Mr. Arthur Smith have very kindly read through the proofs, and the authors are specially indebted to them, in this connexion, for many valuable emendations.

The whole of the illustrations, with the exceptions noted below, were prepared by the authors from drawings and measurements taken during two months of residence in the monastery, and some of the plates are reproductions of the original drawings themselves. Mr. Christie has re-drawn from the authors' measured notes and drawings those plates to which his name is attached. Messrs. Sprague and Co., of East Harding Street, London, carried out the reproduction and printing of the illustrations.

It is much to be regretted that no permanent endowment exists in this country for continued research in the important sphere of Architectural Archæology, and that no substantial means are available for the publication of collections of material which may be gathered together from time to time. The lack of such endowment both for research and for publication has prevented much valuable material from being made available for general study, and, in this particular branch of Byzantine research, has not only shut up in the oblivion of portfolios many interesting drawings and documents which would otherwise have been the means of adding much to the general knowledge of the subject, but has also turned aside numerous enthusiastic young workers from this alluring pursuit into less attractive paths. In other countries where more encouragement is given to such studies, the subject of Byzantine Archæology is receiving increased attention from year to year, and we must rest content with the knowledge that work, which might have been carried out under more favoured conditions by British students, is being done by others who have every support and help given them, and with most excellent results.

¹ The authors much regret the delay which has occurred in the publication of this book. It was only possible to prepare and arrange the mass of material for publication, in the very scant intervals of leisure obtained from arduous professional work.

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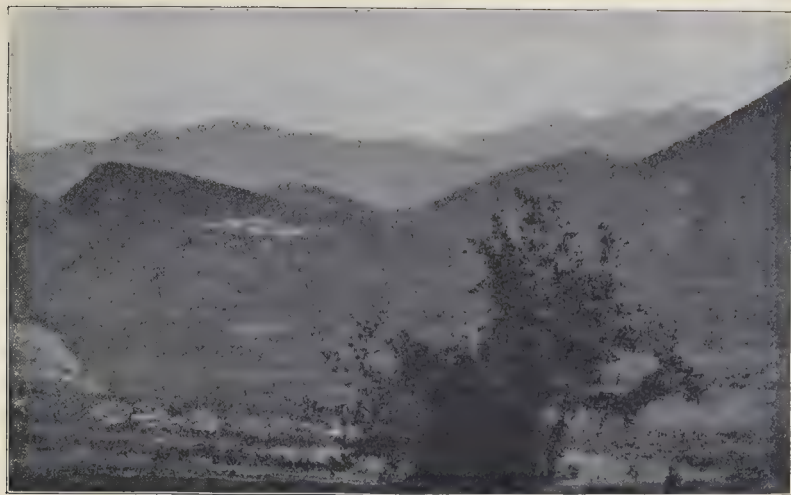


FIG. 1.—A Distant View of the Monastery from the South-East, showing Parnassus in the Further Distance.

The Monastery of St. Luke of Stiris

PART I.—INTRODUCTION

I. GENERAL

IN the province of Phocis, on the north of the Gulf of Corinth, in a remote district difficult of access, is to be found at the present day one of the most complete and interesting monuments of the Byzantine art of the eleventh century. On a pleasant hillside, one of the numerous spurs of the Helicon range, and about equidistant from the peaks of Parnassus and Helicon, is situated a monastery dedicated in the name of Luke, prophet and wonder-worker, one of those austere ascetics so numerous in the East during the early centuries of Christianity. Close by is the site of an ancient city,¹ many old stones from which are incorporated in the buildings of the monastery. The waters of the Gulf are about four miles distant to the south, the nearest point being the head of the Bay of Aspra Spitia, one of its northerly branches. The monastery lies about half-way up the hillside, facing towards the south-east, and in front is a deep valley not unfertile, almost completely surrounded by hills, and dotted all over with trees and scrub. This spot, a solitude in summer, is in winter peopled with numerous colonies of shepherds, and made lively with the murmur of thousands of sheep and goats. They are brought down from the higher hills to this sheltered pasturage, and the pleasant tinkle of their bells ascends to the monastery above. The place is only accessible by means of rough mule-tracks over the hilltops and along the valleys and hillsides. The traveller from Levadia to Delphi finds it a convenient

¹ See *Pausanias's Description of Greece*, Translation and Commentary, by J. G. Frazer, vol. v. pp. 446-48.

resting-place for the night should he be enticed to cross the hills south-west from Levadia instead of taking the more usual and less arduous route, the old high road

which runs farther to the north, and which passes near to the site of the battlefield of Charonea.



FIG. 2.—A KEY MAP OF THE DISTRICT ROUND THE MONASTERY.

been published, under the direction of the monks, in three large quarto volumes,¹ in which all the records relating to the monastery have been gathered together. Here we find collected the various legends regarding the life of the saint, the special offices proper to the days of his commemoration, the history of the monastery collated from all the available sources, numerous topographical data, descriptions by travellers, and much other interesting information. Although the bulk of the contents of this work bears very indirectly on our special subject—the buildings and their architectural and iconographic characteristics—we are much indebted to it for certain important points of information which have been of considerable service to us, and which will be referred to in due course. However, by the hagiologist and by those who wish to follow the history of a Christian monastery, its troubles, trials, and afflictions under alien domination first of the Franks and later of the Turks, this book will be found very interesting reading.

In spite of the publication of this great book much still remained to be done, and it was reserved for a member of the French School at Athens, Mr. Charles Diehl, to prepare the first serious archaeological description and analysis of the great monastery church and its mosaics, and he published the result of his labours in 1889 as one of the excellent series of publications of the French Schools of Athens and Rome.²

Mr. Diehl divides his work into three parts, viz.—1. Origins and foundations of the Monastery; 2. The Architecture; 3. The Mosaics. Part 1 gives a brief outline of the life of the saint, discusses the various legends and theories as to the date of the construction of the churches, draws deductions therefrom, and propounds the author's views on the point. Part 2 is devoted to a detailed architectural description of the buildings, their arrangement, construction, and decoration. Part 3 consists of a comprehensive and critical descriptive analysis of the iconography. However, with the exception of a plan and a few outlines in the text, his book contains no illustrations of the buildings or of their decoration; had it done so, the necessity for the present work might not have been so apparent.³

¹ See bibliography under *Krenos*, and note generally that the titles of the various works quoted throughout this book will be found in the bibliography at the end.

² *L'église et les mosaïques du couvent de Saint Luc en Phocide*, par Charles Diehl.

³ Mr. Diehl's book has been of great assistance to us, in many respects, in the preparation of our text, and we wish here

to acknowledge our obligations to it, and through it to the author. The chapter on the iconography has been especially useful. While going over the mosaics on the spot we had Mr. Diehl's work before us and constantly referred to it, and it may be that, in many cases, our description practically follows his. We are glad to have an opportunity of here testifying to the thoroughness of his descriptions and the

2. SAINT LUKE—HIS LIFE—THE CHURCHES—HISTORICAL REFERENCES
TO THE BUILDINGS

Saint Luke¹ is commemorated by the Greek Church on the 7th of February,² and also on the 3rd of May.³ He is known variously, as *the Stiriote* (Ο ΣΤΕΙΡΙΩΤΗΣ), after the place of his residence and death; *the Less* or *the Younger* (Ο ΝΕΟΣ),⁴ probably in order to distinguish him from other saints of the same name; and *the Wonder-worker* (Ο ΘΑΥΜΑΤΟΥΡΓΟΣ), on account of the miracles and cures which he accomplished.

Born towards the close of the ninth century in Macedonia, whither his grandparents had fled from their native Ægina in order to escape the ravages of the Saracens from Crete, he early showed a disposition towards a monastic life. In spite of the protests of his parents, he, while still almost a boy, left his home and drifted to Phocis, where he found a retreat amongst the solitudes of Mount Joannitza. However, after several years, the incursions of the Bulgarians obliged him to flee from this place, and he eventually put himself at the service of a stylite near Patras. With him he remained for ten years, and, the country having by this time again become more settled, he then returned to Mount Joannitza; but his great reputation for austerity, his prophetic gifts, and the fame of his marvellous cures spread, and people were attracted to his cell from far and near. Eager for more complete solitude, he shifted his abode to the obscure port of Kalamion, and thence to the rocky isle of Ampelos. Incursions of Saracen pirates, however, constituted a menace to his new retreat, and he returned to Phocis and established himself in the remote valley where his monastery stands to-day, and where he died towards the middle of the tenth century (about A.D. 946).⁵

According to tradition, at the desire of the saint a church dedicated to St. Barbara had been erected near his cell. After his death his body was reputed to work wonderful cures, as he himself had done in his lifetime, and his tomb consequently became a great resort of pilgrims, and eventually a monastery was established on the spot and an oratory erected over the tomb itself.

Neither of the two churches which exist to-day in the court of the monastery represents the original church or oratory, but one or other of them probably stands on its site. They are both characteristic examples of the second great period of Byzantine building (the eleventh century), and the larger one is a magnificent structure, beautiful in its proportions and gorgeous in the wealth of marble and mosaic decoration which still covers its interior. It is one of the most perfect examples remaining in the East, and, even at the time of its erection, would have occupied a not unimportant place amongst the great buildings of the day.

In the second volume of the large work published by the monks a general historical account is given of the monastery, from its foundation to the present day. Numerous references to the buildings are here to be found, and considerable light is thrown on the vicissitudes through which they have passed.

After the partition of the Byzantine Empire, at the time of the Fourth Crusade,

accuracy of his observations, except in a few instances where the subjects were much obscured and difficult of close access; and we have no hesitation in saying that his previous labours have made our present task lighter.

¹ ΟΣΙΟΣ ΛΟΥΚΑΣ. Didron says (p. 236, note) that, "L'épithète *osios* est assez spécialement donnée aux ermites." Mr. Brightman, on the other hand, informs us that *osios* is the title of all monks, and that it corresponds to the Western technical use of "Religious."

² ΜΗΝΟΣ ΦΕΒΡΟΥΑΡΙΟΥ Ζ'. Η ΚΟΙΜΗΣΙΣ ΤΟΥ ΟΣΙΟΥ ΚΑΙ ΘΕΟΦΟΡΟΥ ΠΑΤΡΟΣ ΗΜΩΝ ΛΟΥΚΑ ΤΟΥ ΕΝ ΤΩ ΣΤΕΙΡΙΩ ΤΗΣ ΕΛΛΑΔΟΣ.

³ ΜΗΝΟΣ ΜΑΙΟΥ Γ'. Η ΑΝΑΚΟΜΙΔΗ ΤΟΥ ΛΕΙ-

ΨΑΝΟΥ ΤΟΥ ΟΣΙΟΥ ΚΑΙ ΘΕΟΦΟΡΟΥ ΠΑΤΡΟΣ ΗΜΩΝ ΛΟΥΚΑ ΤΟΥ ΕΝ ΤΩ ΣΤΕΙΡΙΩ ΤΗΣ ΕΛΛΑΔΟΣ.

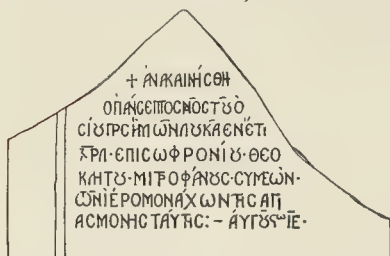
⁴ Λουκάς ὁ Στήριον, νέος ὀβυγίνεος, *Ermenia*, p. 198. See also Chandler, p. 249. "St. Luke junior was so called to distinguish him from another saint who lived under the same emperors."

⁵ Such is, in brief, an outline of the wanderings of the holy man. Various versions of his life exist, and have been collected in the great book of the monastery already referred to. Mr. Diehl, in his work on the church and its mosaics, also gives a list of these, and discusses at some length the question of their authenticity. For further details the reader is referred to these works.

the monastery fell into the hands of the Frankish Dukes of Athens and Thebes, and on their overthrow by the Catalans in 1311 it was doubtless sacked by these freebooters. When the country came under the dominion of the Turks in 1460 the monks were deprived of their possessions, and, having no other sources of revenue left, they deserted the monastery, and the buildings became unroofed and fell into decay. In 1523 the patriarch of Constantinople visited Bœotia and Phocis, and agitated to have the churches put in order, and he also induced monks to inhabit the monastery again. Between this date and 1566 the old buildings were restored and new ones were erected. In 1569 an inventory was taken of all the buildings of the monastery, and in this mention is made of fifty cells, one kitchen, an excellent refectory, two hostels, one bakehouse, one house of correction, two stables, and one tower of ancient construction; outside near the monastery were two aqueducts, one well of drinking-water, and two gardens. In 1582 the monks repaired the church and added the outer narthex at the west end, which was removed about the year 1888. In 1590 a new hostel and a stable were built; in 1591 the refectory was repaired, and also the outer wall of the great church.¹ In 1592 they raised part of the outer enclosure of the monastery, and they also repaired the north side of the great church. In 1593 they restored the dome of the great church, which was then in danger of falling,² and in 1595 they began a general reparation of the churches and of the peribolos wall.

At the beginning of the seventeenth century the monastery passed through a time of trouble and harassment, but we find that after the year 1617 a period of comparative

prosperity set in, and various repairs and new works were carried out. Thus we know, from an inscription still preserved in the south wall of the church, that "the most sacred temple of our holy father Luke was restored in the year 1622, under Sophronius, Theocletus, Metrophanes, and Symeon, monks of this holy monastery: August 15." In 1626 the north boundary wall was raised three cubits; in 1632 a new guest-house was built outside the precinct; and in 1639 the monks brought water into the courtyard and built an aqueduct



and a fountain. From this latter date until towards the close of the century nothing of any importance is recorded in connection with the buildings, but we know from Spon and Wheler's description that in 1676 the monastery was in a prosperous condition. In 1692 repairs were undertaken of the walls of the cistern by the outer wall,³ and also of the *tholos* situated in front of the cistern; in 1699 the guest-house was again rebuilt; and in 1702 the springs and their buildings round the monastery were put in order.

The monks took an active part in the revolution against the Turks, and this monastery became one of the chief centres of disaffection. It had to stand siege, and was plundered by the Turks, who no doubt did not spare the buildings.

The next record of any importance brings us into the nineteenth century, when we learn, from a painted inscription over the entrance from the prothesis into the bema, that "the divine and sacred temple of the holy and wonder-working Luke was restored by the co-operation and oversight of the holy abbot Eugenius and the priors Joasaph, Theodosius, and Nathanael, and the sacristan Joannicius in the year of our Lord 1820." In the years 1845 and 1852 further repairs were undertaken of the dome of the great church; and in 1863 the small church, which had been damaged at

+ ΑΝΑΚΑΙΝΙΣΘΗ ΘΕΟΙΟΣ ΚΑΙ ΙΕ
 ΡΟΣ ΝΑΟΣ ΤΟΥ ΟΣΙΟΥ ΚΑΙ ΘΑΥ
 ΜΑΤΟΥ ΠΡΟΦΗΤΟΥ ΔΙΟΚΛΗ ΔΙΑΣΥΝΑΡΟ
 ΜΕΝ ΚΑΙ ΕΠΙΣΤΑΣΙΑΣ ΤΟΥ ΑΓΙΟΥ ΚΑΘΗΜΕΝ ΜΕ
 ΚΥΡΙΟΥ ΕΥΓΕΝΙΩ ΤΩΝ ΔΕ ΤΡΟΦΟΜΕΝΟΝ
 ΚΥΡΟΙΩΝ ΑΣΑΦ ΘΕΟΔΟΣΙΩΝ ΝΑΘΑΝΑΗ ΚΕΚΚΑΙ
 ΦΥΛΑΞΙ ΚΥΡΩ ΙΩΑΝΝΙΚΙΩ ΕΝΕΤΑΡΧΟΥ ΑΙΩΝΑ

¹ This is probably the date at which the three huge buttresses were built between the south wall of the church and the north wall of the refectory.

² The mosaics had very likely disappeared from the dome

before this time, and, after the repairs, the frescoes which now cover the inside face were probably added.

³ Probably the cistern under the Abbot's Lodging, which is now disused.

various times, and particularly during the War of Independence, and had remained since that time in a state of more or less ruin, was put in good repair; special mention being made of the fact that the iconostasis was set up afresh on six new marble pillars. In 1865-66 a series of subterranean drains was formed inside and outside the enclosure of the monastery for the purpose of carrying off water and other impurities, and of irrigating the gardens; the porch, which had been cracked and shaken by an earthquake in 1860, was rebuilt, as was also the bell-tower. The frequent mention of the repair or re-erection of the guest-houses or hostels shows that these buildings suffered severely in the various sieges and pillages of the monastery. They appear to have been placed outside of the enclosure, probably for purposes of additional security to the monks, as in these troublous times there was no certainty who the guests might be. After the War of Independence the monastery was for some considerable time without guest-houses, as the last ones had then been burnt down. In 1869, however, new ones were erected, and in these guests are continuously being housed.

In 1870-71 the renovation of the smaller church was carried further, and from 1873 to 1878 the abbot Nicodemus took away all that was "dilapidated and mean," clearing away the buildings which crowded round and abutted on the smaller church, opening out its closed-up narthex, and re-forming the road between it and the range of buildings on the north wall. The exo-narthex of the great church, erected by the monks in the sixteenth century, being considered an eyesore, was next pulled down, and the original west façade once more opened out. About the same time an addition in the shape of a projecting porch was also removed from the end of the south transept, and these works were hardly finished when we visited the monastery in 1889-90.

3. DESCRIPTIONS BY TRAVELLERS

Of the various travellers who have visited the monastery from time to time, and have published records of their journeyings, several have given descriptions both of the community and of the buildings, and while these are in many cases superficial and wanting in accuracy, some are of sufficient interest to warrant us in quoting from them.

The earliest description of this kind which is known to us is that of Messrs. Spon and Wheler. In the month of January of the year 1676 a French scholar, Doctor Spon of Lyons, accompanied by Sir George Wheler, an Englishman, visited the monastery in the course of a journey from Zante to Athens. Both of these travellers published descriptions of their journey, Dr. Spon in 1679 and Sir George Wheler in 1682. Wheler's account is practically an English translation of Spon's description. We quote from Wheler, Book iv. page 321 :—

" . . . and so proceeding, we left a Village, as my companion said, called *Stiri* and came to a Desert Place by a narrow way with Precipices on each side; which by little and little, enlargeth itself into a good big hill like a *peninsula* having a deep Valley almost round about, bounded by the high Cliffs of the Mountain *Zagara*, as they now call the *Helicon*, encompassing both this Hill and the Valley about it, with Tops covered with Snow as high as the Clouds. Upon the Brow of this Hill on the South-East side is situated the Convent of *S^t. Luke* surnamed *Stiriotes* from this Hill so-called also. They do not mean *S^t. Luke* the Evangelist; but another a Hermite of this Desert: which we found by the Office we saw, and they use in their Church; where the Title of *Stiriotes* is given him. This is one of the finest Convents in all Greece and consists ordinarily of above 150 Persons; of which some they call *Hieromonachi*; who are in Orders and only attend upon the Service of God and some other Employment in their Cells as knitting of Caps and other necessary Affairs. The Seniors of these have a young one to wait on them whom they teach to write and read and say his Office. If he have any Ingenuity he proceeds to understand to say their Liturgies etc. The others are called *Caloiros*; and are employed about all servile and necessary Offices about the Convent; some of them tilling the Ground, others keeping the Sheep; and are commonly seen up and down in the Fields about their business: only Sundays and Holy days they meet all together in the Church. Out of the Seniors, the *Abbots*, whom they call *Hegoumenoes* are chosen every second Year. . . . The Valley round about belongs to the Convent and bears good Wine, Oyl, Corn, and Honey. They have several Huts up and down, where the *Caloiros* lodge near their Business; and these they call

Metochia, the same word which the ancient Greeks used for a Colony. Out of this they have a considerable Revenue; but of late are so much impoverished by some scarce years, that they have been forced to sell their Church-plate to pay the *Turk* his dues; which is Two hundred dollars a Year or about fifty Pounds *English*. The rest of their Livelihood is Charity; which cannot be much in Money out of the Misery that the poor People are brought into.

We had the Company of the *Hegoumenos* a good while; and among other things we asked him, Who was the Founder of their Convent? Who told us That it was the Emperour *Romanus*¹ Son to *Constantine* the Seventh and Grand-Son to *Leon* called the *Philosopher*; and shewed us an old Book, that spake of the Building of it; and carried us down into a Vault of the Church, [où les caloyers disent quelquefois l'office quand il fait bien froid² (Spon)] and shewed us two Tombs; which, he said, were the Tombs of this Emperor and his Empress.

"And truly, this is the finest Church I saw in all *Greece* next to *Santa Sophia* at *Constantinople*, notwithstanding it is very old, and hath suffered much by Earthquakes and Time. It is built after the *Greek* manner almost square; without, it had a Portico at the West end; From which are three Doors to enter into the Church. Then there is an indifferent large *Cuppalo* in the middle; and is proportioned within in the shape of a Cross. All the Walls are cased with polished Marble and the Pavement laid with Marble of several colours and *Jasper* and *Porphyry* etc. The Roof and *Cuppalo* is adorned with ancient Mosaick Work, in Figures of our Saviour, the Blessed Virgin, and others; with a Gallery round about it, sustained by Marble Pillars. We observed also several Planks of Transparent Marble; of which Monsieur *Gulstier* a *French* Gentleman hath made such Wonders in his Account of *Athens*. All the Mystery is, That the Marble being cut in thin Planks, and withal, being of itself a little Transparent, the Light looketh a little yellow through it. [Ils montrent à côté de l'église le sepulchre vuide de leur S. Luc qui fut disent-ils dépouillé par les Gots lorsqu'ils saccagèrent le pays (Spon).]

Adjoining to this, on the South-side, is another little Church, dedicated to the Holy Virgin; which hath a pretty Portico sustained by two *Corinthian* Pillars with their beautiful Chapiters on them. [L'espace d'entre ces deux églises est une chambre couverte, où ils font porter leurs malades, qui y guérissent, disent-ils, miraculeusement (Spon).] Hard by it is another, which is above in an upper Room, dedicated to *Saint Sopito*. Hither they bring their Sick to lodge; and say, they are often cured miraculously. . . .

The Convent itself seemeth to have been built out of more antient Ruins; and I observed many Pillars of gray Marble lying up and down there and other antient hewn stones.

Their Cells are little arched Rooms of Stone, and every one hath one to himself. Their manner of living is the same with all the *Greek* Monks, using severe Fasting in their Lents, and never eating Flesh at any time. They rise three hours before day to their Morning-service: Three hours after Sun-rising is their Communion-service; and two hours before night, their Evening-service or Vespers.³ They have other Books also, they read between at set Hours, in private. They told us also, that they had many *Manuscripts*, but we saw only ordinary ones, as of Service books, Evangelists, Saints' Lives, etc. . . .

They eat all together in a Hall; round which are long Tables of white marble, where they sit according to Seniority, and at the upper end is a little one, where the *Hegoumenos* sits alone in a Chair. They have several Offices and Ceremonies before and after Dinner. At that after Dinner I was present, when I returned this way, and is thus; when all have dined and are risen, before they depart the Room, there is a piece of Bread brought in a dish, and a cup of Wine set upon the *Hegoumeno's* Table; which by Prayers he seems to Consecrate like the Sacrament; and then brings it round the Hall: first the Bread; of which every one breaketh a Crumb, as they stand ranked from one end of the Hall to the other, on each side. Then the Wine is brought in like manner, and every one drinketh of it round. After which some Prayers and Thanksgivings are said; and then every one departeth to his Cell."⁴

Dr. Richard Chandler of Oxford,⁵ who visited the monastery in the year 1766, has devoted a considerable space, in his volume of travels, to this place. He gives, first, a long summary of the life of the Saint, principally drawn from the account found in the *Latin Lives*.⁶ We do not propose to reproduce this here, but we think it worth while to quote his description of the church which follows the summary of the Saint's life.⁷

¹ Romanus II. A.D. 959-63.

² At the present time during the winter months, the great church is entirely deserted and practically dismantled, and the crypt alone is used.

³ The present order of the services is exactly similar.

⁴ When we visited the monastery the refectory was quite dismantled and the monks had ceased to meet in common at their meals.

⁵ A distinguished scholar; he was a Fellow of Magdalen College, Oxford, and of the Society of Antiquaries. When the Society of Dilettanti decided to send out an expedition to Asia Minor and Greece, he was selected to take charge of it, and the work from which our extract is taken, records his experiences in the latter country.

⁶ *Acta Sanctorum*, Feb. ii. fol. 83-100.

⁷ *Travels in Greece*, chap. lxiii. p. 253.

It is as follows :—

"The monastery of S. Luke is styled by its panegyrist the Glory of Hellas, and the queen of all monasteries, on account of its church, which for magnificence and the grandeur of its proportions is not equalled perhaps in all Greece. This sumptuous fabric within retains the shape of the oratory into which the cell of Luke was changed. It has suffered greatly, as might be expected, from age and earthquakes; and the outside is much encumbered and deformed by the addition of huge buttresses to support the walls, and by the stopping up of several windows, particularly those of the principal dome. The inside is lined with polished marble, impannelled; but some of the chapels have been stripped. The pavement is inlaid with various colours artfully disposed. The domes are decorated with painting and gilding in mosaic, well executed; representing holy personages and scriptural stories. The gallery is illuminated with pieces of the transparent marble, called Phengites, fixed in the wall in square compartments, and shedding a yellow light; but without, resembling common stone and rudely carved. A fabric thus splendid in decay, must have been, when recently finished, exceedingly glorious. The encomiast extols it as the rival of S. Sophia at Constantinople, and the crown of the beauties of Hellas.

The precious relics of the thrice-blessed Luke were the important treasure, which once ennobled this church. Among the cures effected by them and recorded by his biographer, one is of a Dæmoniac. In a distich in the Menology, it is affirmed, he had filled Hellas with miracles, and continued them, though dead. In the service of the day, to omit other eulogiums, he is addressed as repelling evil affections; as healing lepers and all diseases; as giving sight to the blind; restoring the use of limbs; and dispensing an universal panacæum. The Abbot showed us a small sarcophagus or coffin, with a wooden lid, and a cover before it, in a chapel or recess. This was the casket, but he could not inform us what portion of the Saint it had contained, or by whom or whither removed. He related, that the marble pannel on each side formerly exsuded an ointment of prodigious virtue; a tale received by some of our company with much reverence and crossing. The entire body, it is probable, was deemed early too rich a jewel to be possessed by one spot; for in a catalogue of the reliques, which belonged to the great church of the monastery of St. Laura at Mount Athos, is mentioned a part of S. Luke Stiriotēs.

Beneath the church is an extensive vault, in which mass is celebrated on certain festivals. There is the cemetery of the monks. The body is enclosed in an horizontal niche on a bier, which is taken out when wanted. The bones are washed with wine, and thrown on a heap. In the area are two flat tombs raised above the floor. The marble slab on the top of one of them is plain, except a Greek cross engraved on the right side. In the other, a plate of brass or metal has been fixed, with an inscription. They were erected, as the Abbot informed us, over the founder Romanus, and the Empress his wife."

Pouqueville, in his *Voyage de la Grèce*, records a visit which he paid to the monastery about the year 1820. He, however, has extracted his information largely from the writings of the travellers previously mentioned, and, as he adds no fresh facts to those already given, we do not think it necessary to make any quotations from his book.

Leake, the great topographer, visited the locality in the year 1835.¹ In his account of the neighbourhood he has concerned himself chiefly with the identification of the ancient site on which the monastery stands. The following are his remarks about the monastery itself :—

"The Igúmenos of St. Luke wishes to persuade me that the monastery was built by the same architects who afterwards erected St. Sophia at Constantinople. Wheler and Chandler met with abbots more intelligent, and who knew that the building was not founded till about the year 960 by Romanus the Second, in honour of a hermit of Stiris of the name of Luke, whose history has been related by Chandler. The Church, however, certainly resembles that of St. Sophia, ὡς μικρὸν μεγαλύτερον, being built in the form of a Greek cross, with a vestibule and three doors at the western end: a dome in the centre, and upper galleries supported by columns on the sides. The length of the nave, from the inner door to the screen of the altar, is 46 feet; the θόλος, or dome, is 31 feet in diameter: some fine slabs of verd antique are seen in the pavement and walls. There are 130 men, 62 horses and 23 mules, attached to the monastery, which possesses two metókhis, one at Patra and the other on the sea-side at Sidhiro-kafkhió. . . . The building bears strong marks, also, of having been shaken by earthquakes, which are not unfrequent here; and a great fissure in the dome is known to have been caused by one of these convulsions."

Didron relates in his introduction to the French Edition of the Byzantine Painters' Guide

¹ *Travels in Northern Greece*, vol. ii. p. 533.

(*Manuel d'Iconographie Chrétienne*) that he paid a visit to the monastery in the year 1839. In some notes to this work he refers, in two or three places, to the mosaics of the great church. These notes of his are alluded to by us in our section on the iconography.

Buchon, who made an extended tour in Greece during the years 1840-41, discusses the monastery at some length in his book *La Grèce Continentale et La Morée*. Although some of his theories are quite untenable, we think that his description and remarks are of considerable interest and we therefore quote them. We shall have occasion to refer to his theories when discussing the details of the structure. Mr. Buchon also gives a plan of the two churches in his *Atlas des nouvelles recherches sur la principauté de la Morée* (Plate xxxiii.), published in the year 1843. This plan has been reproduced in the publication of the monks (*Kremos*, 1874-80, vol. ii.).

The following is a transcript of Mr. Buchon's description and theories (p. 242 et seq.) :—

"Le monastère de Saint-Luc fut, dit-on, fondé par l'empereur Romain Lacapène, qui régna de 918 à 944, et par sa femme Théodora. Il paraît que chacun des deux conjoints était aussi obstiné que divers dans son goût en matière d'architecture ecclésiastique ; car, au lieu de joindre au couvent une seule église, ils en joignirent deux, appliquées l'une à l'autre, et toutes deux sur un plan essentiellement différent. L'église bâtie par l'impératrice est un grand et élégant vaisseau, simple d'architecture, et rappelant les anciennes formes helléniques. Le dôme est soutenu par quelques belles colonnes antiques arrachées sans doute à un temple de Diane, qui était tout voisin de là. L'église bâtie par l'empereur, la seule vénérée aujourd'hui, car l'autre est complètement abandonnée, est construite d'après le plan de Sainte-Sophie de Constantinople. C'est une des plus grandes églises grecques que je connaisse ; elle a huit mètres de hauteur sur dix-huit de largeur et vingt-quatre et demi de longueur, en y comprenant le *béma* ou autel. La voûte est ornée d'un beau buste du Christ en mosaïque de pierre factice suivant l'usage d'alors, et ainsi qu'on en voit dans plusieurs des églises normandes de Sicile. Les murs sont revêtus de cette même mosaïque à fond d'or. L'exécution de ces tableaux en mosaïque à Saint-Luc doit être bien antérieure à celle des mosaïques du monastère de Daphni près d'Athènes, et elles sont d'un style plus purement byzantin. Le pavé de la *solea*, ainsi que celui des trois autels, est en mosaïque de marbre, et les colonnes sont aussi de fort beau marbre incrusté de gros morceaux de jaspe, de lapis-lazuli, d'agate, et de beaucoup d'autres pierres dures, dont quelques fragments ont été parfois enlevés. Ces précieuses incrustations sont d'un goût détestable, mais on les retrouve partout dans les plus riches églises d'Italie. L'église de Saint-Luc est fort bien entretenue, de même que les autres bâtiments du couvent. Il est aisé de voir qu'une bonne administration économique et agricole maintient l'opulence ancienne de ce monastère.

Au-dessous de l'église bâtie par l'empereur est une belle église souterraine. Deux tombeaux de marbre placés des deux côtés de l'autel attirèrent mon attention. Le tombeau à droite est, suivant la tradition ancienne, le tombeau du fondateur de l'abbaye, l'empereur Romain Lacapène. Quant au tombeau à gauche, aucun des moines ne put m'en dire l'origine : tout ce qu'ils se rappellent par tradition, c'est qu'il renferme aussi le corps d'un empereur ; mais quel empereur, ils n'en savent rien. En l'examinant avec attention, je vis que les colonnes qui soutiennent ce tombeau diffèrent essentiellement de celles qui soutiennent celui de l'empereur grec ; et je remarquai, au-dessus de ces deux colonnes, deux croix sculptées qui ne se retrouvent pas sur l'autre. Or ces croix sont celles qui ont été adoptées par les empereurs français de la maison de Courtenay, Pierre de Courtenay, comte d'Auxerre, et ses deux fils, Robert et Baudouin II., la croix perlée et fleuronée par le bas. De ces trois empereurs, le dernier, Baudouin II., mourut en 1273 dans le royaume de Naples, où, après la prise de Constantinople par Michel Paléologue, il s'était réfugié près de son parent Charles d'Anjou, et son tombeau, construit par les ordres de Charles d'Anjou, est conservé à Barletta. On n'a pu découvrir jusqu'ici le lieu où avaient été enterrés Pierre de Courtenay et son fils Robert. On sait seulement que Pierre, après avoir été couronné empereur par le pape Honorius à Rome, en 1217, s'embarqua à Brindes pour Durazzo ; que là, trompé par les paroles d'amitié du despote d'Arta, Théodore-Ange Comnène, il résolut de s'acheminer vers Constantinople par terre, qu'à trois journées de Durazzo il fut surpris pendant la nuit, fait prisonnier par Théodore, et qu'il mourut deux ans après en prison, tandis que sa femme, l'impératrice Yolande, qui était grosse et avait préféré s'en aller par mer, s'arrêta quelques instants dans la principauté d'Achaye, auprès du prince Geoffroi de Ville-Hardoin, auquel elle donna sa fille en mariage, et arriva saine et sauve à Constantinople. Où mourut Pierre de Courtenay et où il fut enterré, c'est ce que l'histoire ne nous apprend pas ; mais il serait possible que Geoffroi de Ville-Hardoin, lié avec la famille Comnène, eût obtenu de faire transporter le corps de son beau-père dans le monastère de Saint-Luc, qui était dans sa principauté et n'était pas fort éloigné du despotat.

D'un autre côté, on sait que le fils de Pierre, l'empereur Robert de Courtenay, mourut dans la

principauté de son beau-frère, le prince Geoffroi de Ville-Hardoin, à son retour de Rome, où il était allé se plaindre au pape d'un attentat de ses propres chevaliers. Voici à quelle occasion : Robert était devenu amoureux d'une jeune Française, fille de Baudoin de Neuville, d'Arras, mort depuis quelques années, et il s'en était fait aimer. La mère et la fille avaient même consenti à venir habiter le palais impérial, où Robert passait sa vie aux pieds de sa belle maîtresse, sans se soucier beaucoup des affaires d'un empire que sa situation exposait pourtant à de si grands dangers, et qui avait besoin d'un bras puissant habitué à porter l'épée. Cette conduite indigna ses chevaliers, qui lui firent connaître leur désapprobation par un acte atroce de vengeance qui peint bien les mœurs du temps. Un jour ils pénétrèrent, l'épée à la main, dans la chambre où l'empereur était assis auprès de sa jeune maîtresse et de sa mère. Pendant que quelques-uns d'entre eux retenaient l'empereur, leurs complices s'emparèrent de la personne de la mère, la jetèrent dans un bateau et la noyèrent dans le port ; d'autres saisirent en même temps la jeune fille et la défigurèrent d'une manière affreuse en lui coupant le nez et les lèvres. L'empereur désolé n'eut pas plutôt recouvré sa liberté, qu'il abandonna Constantinople et se rendit à Rome pour porter plainte au pape contre ses chevaliers. Le pape le consola de son mieux, lui fit de grands dons, et le décida à retourner dans son empire ; mais, avant d'y arriver, s'étant arrêté près de son beau-frère, Geoffroi de Ville-Hardoin, en Achaye, il y tomba malade et mourut. Ne serait-il pas possible que son beau-frère lui eût fait ériger un tombeau dans ce monastère, alors fort vénéré, bien que le corps de saint Luc en eût été déjà enlevé avec plusieurs des anciens diplômes pour être transportés à Rome ? La croix ancrée de Champagne, blason des Ville-Hardoin, se voit encore sur les deux colonnes du voile de l'église souterraine, ainsi que dans une petite chapelle située à droite dans l'enceinte supérieure qui domine la nef. Beaucoup d'autres armoiries de nos familles françaises sont distribuées dans les diverses parties du monastère : ici, sur l'extérieur d'une cellule, une croix ancrée avec quatre fleurs de lis renversées dans les quatre cantons de la croix, et deux paons pour support ; là, sur la marche d'un escalier fait depuis peu à l'aide d'anciens fragments, une croix perlée, et plus bas, sur une autre marche, la croix ancrée de Champagne. Ailleurs, dans la chapelle supérieure, et sur le revers même d'une plaque qui porte deux croix de Champagne sur lesquelles pose un aigle à ailes éployées, se trouve un fort mauvais bas-relief qui doit appartenir à ce temps d'orgueilleuse conquête. Un lion est représenté assis triomphalement et contemplant un autre lion qui tient dans sa gueule un cerf tremblant qu'il va déchirer. Ce cerf tremblant est près de mourir : est-ce l'image du pauvre peuple de la Grèce déchiré par le lion de Bourgogne et de Champagne, emblème des Champ-Litte et des Ville-Hardoin, sous l'œil dédaigneux du lion de Flandre, emblème des empereurs français de Constantinople ?

None of the descriptions by recent travellers contain special information of any particular interest. The most extended account is that given by Sir Thomas Wyse, who visited the monastery between 1855 and 1860.¹ It is largely made up of notes of conversations and of details of no consequence to us. His description of the church is very full and critical, but the criticisms are not of such a nature as to be of any special value in connexion with this work, and we see no particular necessity to quote them in extenso. We shall, however, if necessary, refer to any points that may be worthy of notice when discussing the subjects on which they bear.

¹ *Impressions of Greece*, by Sir Thomas Wyse, K.C.B., chaps. v. and vi. pp. 118-150.



FIG. 3.—A VIEW OF THE MONASTERY FROM ABOVE, LOOKING NORTH-EAST.

PART II.—THE BUILDINGS : THEIR CONSTRUCTIVE AND ARCHITECTURAL CHARACTERISTICS

1. THE CONVENTUAL BUILDINGS

THE Monastery of Saint Luke as we see it to-day, with the exception of the churches and some remains of the original refectory, consists mainly of buildings of a quite uninteresting character and of comparatively recent dates. The churches occupy the centre of the enclosure, and the buildings are grouped irregularly and somewhat picturesquely round them on the four sides.

The site is a small plateau about half-way up the eastern extremity of a steep promontory which juts into the broad valley lying eastward and finishes almost in a point. Above the west side of the plateau was a spring of good water constantly flowing out of the

hillside. This copious supply of water made of this plateau a fertile oasis in a comparatively bare and rugged neighbourhood, and no doubt attracted both the original settlers who built the ancient city and, later, the holy man who, according to his anonymous biographer, loved "running waters and the green shades." Beside this well of water, always fresh, and under the shelter of the spreading trees surrounding it, he erected his homely hermitage and cultivated his simple garden.

On the west and north sides the ground slopes steeply upwards, and here the houses, or cells, are built on high terraces, and almost overtop the dome of the great church itself. On the east and south it falls almost as rapidly away, and there is situated the monastery garden and also the small and simple cemetery of the monks whose bodies are here laid to rest for a few years; their bones are afterwards dug up, cleaned, put into coarse linen bags labelled with the names of the departed brothers, and deposited in the bone-house of the crypt under the great church.

The great temenos has been enclosed by a wall having towers at the four angles. Much of this wall still exists, and forms a substructure for the present buildings. The lower



FIG. 4.—VIEW FROM THE SOUTH, SHOWING SOUTH ENTRANCE.

portions of three of the towers also remain, and the foundation of the fourth. The masonry consists of rough rubble, with corners of large dressed blocks, no doubt taken from the remains of the old city. One of these towers was reconstructed in the year 1863,¹ and now forms the bell-tower of the monastery (see Fig. 4); and it is interesting to observe that, in the rebuilding, the old forms and the traditional methods of construction have been unconsciously followed, as a matter of course.²

The old vaulted cells of the monks still exist under the buildings on the west and north sides. These consist of simple barrel vaults, each with a door and window. They open off a high terrace raised about 20 feet above the court (see Figs. 10 and 11), and this is approached by flights of steps. They are now principally used as store-places, but one of them contains what little remains of the old library of the monastery.³ The buildings above these cells consist of separate sets of two or three rooms built over the old vaults at various times, and each arranged to suit the individual caprice of the father who erected it. They generally have balconies, overhanging either the courtyard of the monastery or the old walls, and looking

¹ See *Krenos*, vol. ii. pp. 144-45.

² The ground storey of this tower had a dome constructed on the same principle as that of the great church, the progression from the square of the plan to the circular rim of the dome having been arranged in an exactly similar way with angular pseudo-pendentives. The dome itself, which was probably

of a simple, flat, saucer-shaped section, has disappeared, and only the circular opening remains, and, through this, access is obtained to the upper storey by a ladder.

³ In some of the monasteries of Greece, similar cells are still occupied by the monks, as at Ithome, etc.

out over the valley beyond. In various parts of the later buildings are to be found, let into walls, or used as lintels, etc., fragments of earlier work, such as beams of screens, carved panels, posts, etc. These, doubtless, have been removed at one time or another from the interiors of the churches or from the original conventual buildings.¹

The main entrance to the monastery is by a small door in the north wall, near its eastern end and close to the N.E. tower, and adjoining it inside are the stables, etc. This entrance is approached by a narrow mule-track winding along the north-east side of the promontory. The path diverges from the main route from Levadia to the sea at Schiste, close to the village of Distomo, about five miles to the west, and it skirts the modern village of Stiris on its way to the monastery.

From the south-west corner of the courtyard, close to the spring or fountain,² an archway leads through the small wall on to a small plateau which lies outside the enclosure to the south (Fig. 4), and here is a great spreading plane-tree under whose branches the fathers still gather towards the close of the day in summer-time to discuss the affairs of the monastery and of the nation, and to read the newspapers which now find their



FIG. 5. —NORTH-EAST VIEW, SHOWING NORTH ENTRANCE.

way even to this remote spot. From this terrace access is obtained to the monastery gardens, which lie on the lower hillside to the south.

The refectory is situated about 30 feet to the south of the great church, and lies nearly parallel with it. The original refectory no longer exists as such,³ but on a portion of its site, and incorporating some of its walls, is the later and smaller one, and even this is no longer used by the monks, who do not seem now to meet in common except in the church. This later refectory measures about 47 feet long by 16 feet broad, and at its west end, and separated from it by a large rib or arch, is an ante-room 14 feet long, making the total length about 61 feet. It is covered with a barrel vault, and the whole height is about 14 feet. Light is obtained through four square modern windows in the north wall and by some small openings in the arched roof. It has a square east end with a small semicircular niche in the centre, and entrance is obtained at the west end through a single door opening out of a cross passage, 6 feet wide, leading from the courtyard to the kneading-room, bakery, and ovens beyond. To the west of this passage is the buttery or serving-room, and beyond that again the kitchen. Farther west again is the archway which forms the south-west entrance to the monastery. The

¹ Some of them are illustrated on Plate 27.

² The water was brought into the courtyard in the year 1639 (see p. 4, *ante*).

³ It probably fell into ruin during the time the monastery was deserted, between the years 1460 and 1523.

large room had seven stone tables, the supports of which consisted of drums of columns 1 foot 9 inches in diameter by 1 foot 9 inches high. The tops, which were formed of splayed stones 4 inches thick, measure 7 feet 7 inches by 2 feet 3 inches. These tables were placed crosswise down the centre of the room. The remains of only one of them still exist.

The original refectory was a much larger building, and the lines of the greater part of it can still be traced with a fair amount of accuracy.¹ It measured about 28 feet in width, and about 85 feet long to the end of the eastern apse. It was entered at the west end by a triple doorway, and was lighted on each side by four two-light windows. The side walls are from 3 to 3½ feet in thickness, and the west wall about 2½ feet. It is difficult to follow the arrangement of the east end, but there has undoubtedly been, at

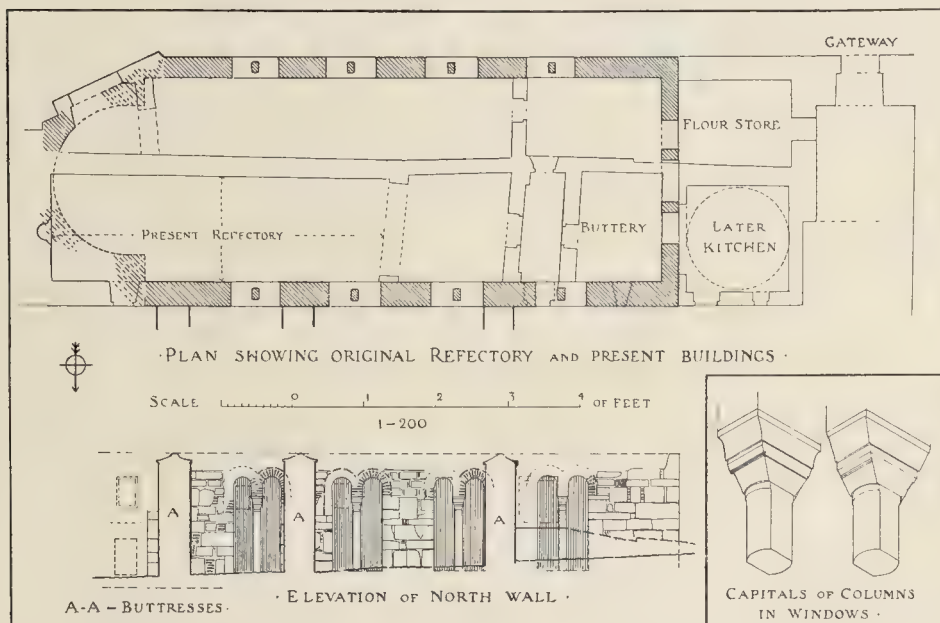


FIG. 6.

one time, a large apse; very little of this, however, remains, and what does exist is apparently of a different period from that of the side walls.

It is impossible to say how this refectory was roofed, as there is no definite evidence available to enable us to come to any tangible conclusion.

The side walls were built in a manner similar to the walls of the great church, namely, with stones of various sizes irregularly arranged, and with tiles interspersed in the joints. These walls appear to have been about 18 feet high from the ground to the wall-heads.

The windows, portions of which can still be seen in both walls, had brick arches, and were divided into two by columns of oblong shape and having rounded back and front faces, and these had double splayed capitals over them (see Fig. 6). The columns

¹ Mr. Rodeck kindly procured for us the information regarding the refectory, which is here given, and also the material embodied in Fig. 6.

have evidently been old circular pillars which were found too thick for their new positions, and which consequently had a slice taken off each side.

The arches of the triple doorway giving access to the refectory still exist. The central opening is wider than the two side ones, these latter measuring about 4 feet across. The arches are of brick and the piers of stone, oblong in plan, and with plain oblong capitals slightly splayed on sides and curved out upwards on back and front faces, and having incised crosses on outer face only.

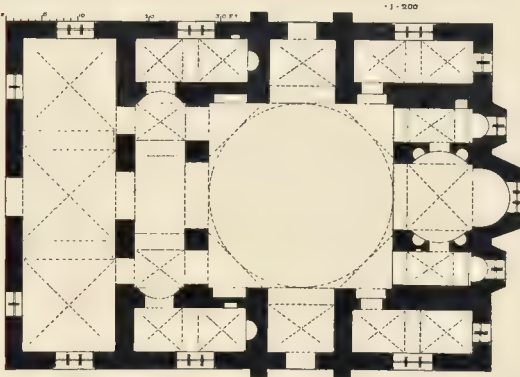


FIG. 7.—DAPHNI: ATTICA. PLAN AND SECTION.

describe it in detail and discuss its peculiarities later on (p. 22).

Each church represents a separate and distinct variety, both common to the second period of Byzantine architecture. The great church is an example of the type having a broad low dome placed over a large central square and supported on great pendentives and arches resting on oblong piers; whereas the smaller church represents the variety with the small dome raised up on a circular drum supported by four arches resting on four round pillars inside, and standing well up, externally, above the roof of the church.

¹ It is quite likely that the surplus water from the fountain went into this cistern so as to be available in times of siege, when the spring water would be liable to be cut off, coming

as it did from outside the walls. When the new drains were put in, in 1865-66, the surplus water may have been then diverted from the cistern and taken direct to the gardens.

To the east of the refectory is the Abbot's Lodging, and here the passing visitor is usually entertained and accommodated. Underneath is an underground cistern divided by two columns into six square compartments, each covered by a flat dome and separated one from another by semicircular ribs. This cistern is now half silted up with mud, etc., and the water-supply appears to have been diverted.¹

2. THE CHURCHES

(a) GENERAL

The group of churches in the centre of the courtyard consists of the following; the great church, named after St. Luke; the crypt, underneath it, named after St. Barbara; and, lying to the north-east, the smaller church, named after the Mother of God.

These two churches are joined to each other (see Plan, Plate 1), but it is doubtful if they were built at the same period. The point of junction is curious, and we propose to

The churches of the Monastery of Daphni in Attica and of St. Nicodemus at Athens belong to the same class as the former, with which they have much in common in their plan and general composition; whilst with the latter we may class some of the smaller churches in Athens, such as that of the two Theodores¹ and the church called Kapnikarea, and also the monastery church of Kaisariani, under Hymettus.

As both churches represent types which were being built concurrently,² it is difficult to say, from their architectural characteristics, which is of earlier date; we must therefore look for other evidence to enable us to throw any light on this point.

According to the anonymous Life of the saint, Crinites, Strategos of Hellas,³ had, at the desire of the saint, commenced, near the hermitage, a church dedicated to St. Barbara, but his transference to the theme of the Peloponnesus⁴ left the enterprise unfinished. When, two years after the death of the saint (about A.D. 946), several of his disciples resolved to found a monastery round his miraculous tomb, their first care was to finish this church. They then built round it some habitations for their own use, as well as accommodation to receive pilgrims. Afterwards the cell containing the tomb of the saint was transformed into an oratory in the shape of a cross, and richly decorated.

Another account represented by an old and persistent popular tradition, and recorded in two manuscripts of the eighteenth century, ascribes the foundation of the church and monastery to the Emperor Romanus II. and his wife the Peloponnesian Theophano (959-963), and to their desire to do honour to the saint, arising out of the fulfilment of his prophecy (made twenty years before the event) of the recapture of Crete by the Byzantines. According to the text, the Emperor, wishing to express his obligations to the memory of the saint, sent able architects, giving them orders to build a church on a plan similar to that of St. Sophia at Constantinople. A great dignitary of the Empire, the commander of the Palatine guard,⁵ was charged with the direction of the work. He took with him eighty foremen, each having under him eighty workmen. According to the tradition there was then standing a church built by the saint himself, dedicated to St. Barbara, and in which his tomb was situated. This was taken down, and in its place was constructed "the splendid and admirable church, the new Zion, the heaven-transported-on-earth, the glory of the monastic order and pride of Hellas." This building was finished in the year of the world 6474, and of Christ 974 (?).

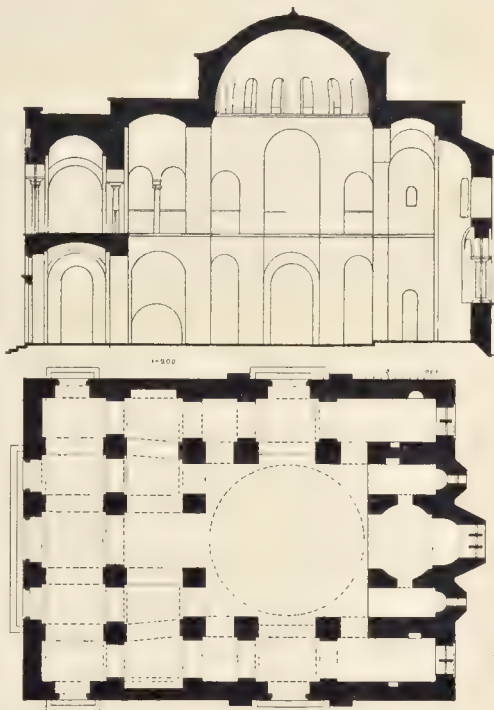


FIG. 8.—ST. NICODEMUS, ATHENS: PLAN AND SECTION.

¹ St. Theodore the General and St. Theodore the Tiro.

² The church of St. Nicodemus at Athens dates from the year 1045, and that of the Saints Theodore from 1050.

³ See Bury, *Later Roman Empire*, vol. ii. p. 437, for note on "Strategos of Hellas."

⁴ The mediæval district or theme of Hellas did not include the Peloponnesus; it included Attica, Bæotia, Phocis, and Thessaly (Bury, ii. p. 437).

⁵ Δομέστικος τῶν σχολῶν, "Domesticus scholarum seu militiae Palatinae Praefectus" (Du Cange).

Mr. Diehl has carefully examined and discussed the various legends and traditions relating to the building of the churches, and we would refer the reader to his remarks on the same. He points out the numerous chronological errors in the text of the manuscripts ascribing the foundation to the Emperor Romanus, and specially alludes to the discrepancy between the figures of the date quoted as that of the completion of the church, showing that 6474 should read A.D. 966. As Mr. Diehl observes, at this date Romanus had been dead three years, and Nicephorus Phocas reigned in Constantinople.

It is quite possible, however, to assume that, if this account is tenable, the church might not have been finished when the emperor died, and that it was not completed until three years later. The difficulties of transport, etc. would extend the time of the building and decoration over a number of years. The only argument against the

completion three years after the emperor's death is that Nicephorus, in the first year of his reign, endeavoured to restrain the passion for building monasteries that was then so universal.

"The emperor prohibited the foundation of any new monasteries or hospitals, enacting that only those already in existence should be maintained; and he declared all testamentary donations of landed property in favour of the church void."¹

Another possibility, however, is that the structure only may have been finished, and that the marble and mosaic decoration was added at a later period. We are inclined to the opinion expressed by Mr. Diehl that these churches, as we see them to-day, are buildings dating from the early part of the eleventh century. It is perhaps possible that the Emperor Basil II.,² "the Slayer of the Bulgarians," in his triumphal progress by way of Thermopylæ to Athens in 1019, may have turned aside to visit the tomb of the prophet who foretold his father's triumph over the Saracens, and may have given instructions for the erection of this splendid church to the memory of his father and of his mother, whom he recalled from banishment when he came to the throne. We would, however, point out that amongst the mosaics of the interior there is no representation either of the Emperor Romanus, of his Empress, or of the Emperor Basil, and it is not unusual to find in

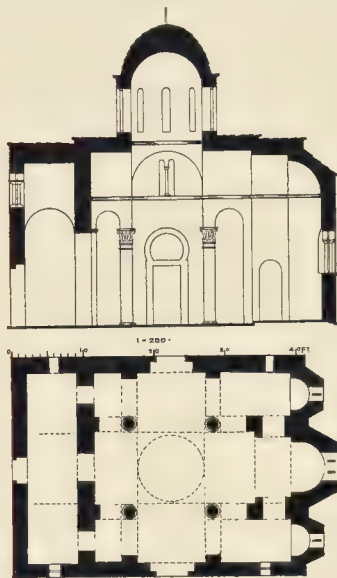


FIG. 9.—PLAN AND SECTION OF THE CHURCH CALLED KAPNIKAREA, ATHENS.

churches built by Byzantine emperors that their own portraits are introduced, presenting their offering to Our Lord, or to the patron saint of the edifice.

From certain structural evidence existing at the point of junction between the two churches, we have come to the conclusion that there must have been an earlier church on the site of the present smaller one; that it still existed during the building of the great church, and that, after the completion of the latter, it was pulled down and the present one erected in its place.

This view, we think, fits in with the description of the anonymous writer who says that the church of St. Barbara lay *near* the hermitage of the saint, and that after the monastery was built round the cell containing his tomb (probably the place of his actual residence when alive), it was transformed into an oratory in the form of a cross. In any case it seems clear that the church of St. Barbara and the cell containing the body of the saint were separate structures *placed near to one another*, and that the saint was not buried *in* the church of St. Barbara. The shrine of the saint existing in the great church to-day is, we conclude, exactly or nearly over the original position of his tomb (this, as we shall

¹ Finlay, *History of the Byzantine Empire*, p. 390.

² A.D. 976-1025. The greatest builder after Justinian.

endeavour to show later on, being, probably, that still existing in the north wall of the crypt), and the church of the Theotokos occupies the site of the original church of St. Barbara.

(b) THE STRUCTURAL SCHEMES

In their methods of construction the builders of these two churches followed the usual Byzantine tradition. The plan of the block of the great church is a simple oblong externally, with the addition of an apse at the east end and a slightly projecting porch at the west end running up the full height of the building. The dome is the central feature both of the composition and of the construction. In section it is almost a true hemisphere inside, but externally it shows a very flat curved roof over a wall of sixteen faces resting on a square base which stands up slightly higher than the eaves of the main roof. The hemisphere is pierced by sixteen windows, one on each external face, and the weight of the upper part of the external wall helps to form a resistance to the thrust of the dome at its base. The circular rim of the dome rests on the summits of eight arches, four of which are semicircular and of the thickness of the wall over, and these are stayed by the vaults and arches of the four arms of the cross—the bema, the two transepts, and the western limb. The other four arches alternating with these are combined with portions of vaults and form pseudo-pendentives¹ taking the bearing down to the smaller arches and piers underneath. The circle of the rim of the dome thus develops downwards into the square form of plan below. By means of the four main arches and the four pseudo-pendentives the weight is carried down to the combinations of piers at the angles, and from these it is spread over the lower vaults and arches and is thus thoroughly distributed before reaching the outer walls. The arches and vaults supporting the galleries help further to strengthen and bind the structure together.

The roofs of the main arteries branching off from the square under the dome on each side, stand up higher than those of the side spaces, and the two transepts finish at the ends with flat gables pierced with openings.

Great arched buttresses now support the north and south walls of the church at various points. The damage done by earthquakes no doubt necessitated the construction of these. It is not known at what period they were erected, but Chandler mentions having seen them when he visited the monastery in 1766. We think it is not unlikely that they were added during the repairs of 1591-92 (see p. 4).

In the small church the dome also dominates the whole building, but it is of quite a different type from that of the large church. It is much smaller in diameter and stands well up above the roof, the dome proper resting on a horizontal ring or band, circular inside and octagonal externally. Eight windows are pierced through this, and only their arched heads impinge on the internal hemisphere of the dome proper. This vertical drum rises on the exterior from a square base, the line of which is nearly level with the ridge of the church. Internally it rests on four semicircular arches with pendentives between, connecting the circle and the dome with the square below. These arches form the inner faces of four barrel vaults which run back to the main walls on three sides and to the bema arch on the fourth, and represent the four arms of the cross.

The walls under the sides of these vaults are pierced by eight smaller semicircular arches which distribute the weight of the vaults, on the one side to the four large circular columns with carved capitals which support the great arches of the dome, and, on the other, to piers projecting internally from the main walls.

Although the columns bear a certain portion of the weight of the dome, which being cut into by its eight windows is comparatively light, still the greater part of the thrust is distributed on to the main walls by the smaller arches above mentioned and by the quadripartite vaults which cover the four angle spaces at a lower level.

¹ See Choisy, *L'art de bâtir chez les Byzantins*, pp. 84-5, and Fig. 102.

The domes, vaults, and arches generally in both churches are constructed mostly of the thin bricks, about $1\frac{1}{2}$ inches thick, bedded in very thick mortar, the mortar joints being as thick as the bricks; but, in some cases, the arches have stone voussoirs with three or four tiles between each block. The piers are built of blocks of marble or stone with layers of brick between. Sometimes there are several courses of brick between the blocks, at other times only one. As the vaults are nearly all covered with either plaster or mosaic, it is almost impossible to analyse, in detail, the arrangement of their brick courses. The only exposed vault, that over the chamber lying to the north of the exo-narthex of the small church, shows the lines of the brick courses running parallel with the four sides.¹

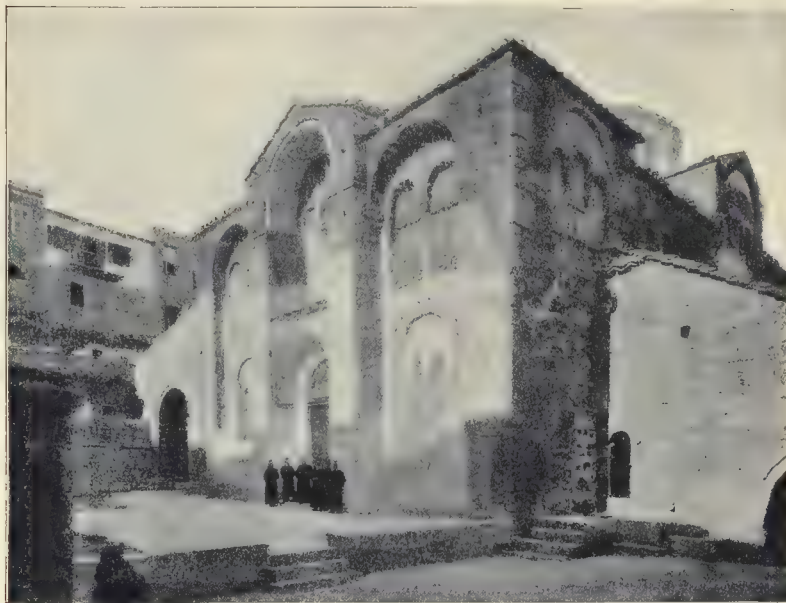


FIG. 10.—THE WEST END OF THE GREAT CHURCH.

This arrangement, as far as we could judge, is the one which has been most generally adopted for the vaults here. However, two at least of the vaults or flat domes over the gallery above the narthex in the great church, and also those over the narthex in the small church, have evidently, by their form, been constructed with concentric lines of brick.²

A general idea of the differences between the structural arrangements of the two churches, and of the forms and lines of the domes, vaults, and arches, will be obtained by an examination of the sections on Plates 3, 5, and 40, and of the isometrical view, Plate 4.

(c) THE ARRANGEMENT OF THE PLANS

The Great Church.—The plan of the great church is a fine example of that later type which has the large square under the dome, embracing in its width the bema and the two parabemata with their dividing walls.

¹ See Plate 4, also Choisy, Plate 11, Fig. 2; Plate 13, Figs. 1 and 3.

² See Choisy, Plate 17, Fig. 2.

The narthex or porch extends across the full width of the church at its west end, and its floor is one step lower than that of the church proper. It is narrow in depth, in proportion to its width, being nearly 1 to $3\frac{1}{2}$.

West of this narthex there was until recently a second narthex or exo-narthex, but this formed no part of the original scheme. It was added in the year 1582, and was removed by the monks a few years ago (see p. 5). It is shown on a comparatively recent drawing of the west end of the church, preserved in the monastery, a rough transcript of which is here reproduced (Fig. 11).

From the narthex a great central doorway leads into the church proper,¹ and, on either side of this great doorway, smaller doors open out of the narthex into the two side spaces sometimes called "parecclesia." Triple arcades, in each case, connect these spaces with the main portion of the church (see plan, Plate 1). The place on the south side may probably have been a baptistery—the baptistery at St. Mark's, Venice, is in an exactly similar position—and we found here the broken remains of a very fine marble font (Fig. 22). It is quite probable that children were brought from far and near to be baptized



FIG. 11.—SOUTH-WEST VIEW OF GREAT CHURCH, SHOWING EXO-NARTHEX RECENTLY REMOVED.

in the great pilgrimage church of our Hermit Saint. The similar space on the north side has a door in its eastern wall opening into the north transept where is the shrine of the saint. It, very probably, formed a passage way to the shrine, which could thus be reached from the narthex without entering the church proper, egress being obtained through the door opening into the exo-narthex of the smaller church (see pp. 22 and 23).

From the great square, or solea, under the dome four arms radiate—one from the centre of each side. The openings of these are less than half the whole width of the square (about two-fifths). To the east extends the bema with its parabemata; to the west the short nave, with its aisles corresponding in width to the parabemata, finishing at the great door. North and south are short transepts raised one step above the main floor, and having triple arcades dividing them from the solea. The central bay of this arcade is open down to the floor or step, but the side bays have marble slabs inserted about breast-high and are open above that level.

Each of these transepts has a door opening to the outside. We found the name ΦΙΛΟΤΑΤΙΟΝ used by the monks in connection with these transepts. In an opening on the east side of the north transept is the shrine of the saint, having a canopy over it in the thickness of the wall, and supported by marble pillars attached to the wall-face (Plate 46).

¹ In this doorway are hung the doors usually known as "The Royal Doors" (see Neale's *Holy Eastern Church*, vol. 1, p. 197). Over it, is a representation in mosaic of a figure of

Our Lord holding the Gospel open at the words "I am the Door; by me if any man enter in, he shall be saved."

Inside is a small sarcophagus with a few bones which are said to be relics of the saint, but they do not appear to be treated with any particular reverence or care.¹

The bema and parabemata are separated from the main body of the church by an iconostasis of marble which will be described in detail further on. The floor of the bema and parabemata is one step higher than that of the solea. The bema has flatly curved sides on the north and south, and an apse at the east end lighted by two tiers of three windows having two lights each. Round the apse are raised seats with a higher seat in the centre.

The Holy Table stood in the centre of the bema under a ciborium supported on four pillars. The ciborium itself has completely disappeared, and the sinkings in the floor for the pillars are now the only indications that remain of its former existence. On either side of the bema, openings give access to the parabemata. These have no apses either externally or internally, but the lower part of the east wall in each case, under the window level, is shaped to a semicircle (see plan) into which is fitted a marble table or shelf. The space to the south of the diaconicon is shut off by a small door opening out of the solea, and this place is used to-day as the "Treasury." The similar space on the north side is approached through a similar doorway, and in its western wall is the other face of the shrine of the saint. Through this space access is obtained to the narthex of the small church, and there was formerly a door (now built up) in the east wall opening on to a terrace abutting on the south wall of the small church. This terrace no longer exists.

The Small Church.—Practically in a line with the north transept of the great church is the exo-narthex of the small church. It is an open vaulted porch of three bays. It was formerly, although not originally, enclosed, and is so shown on the plan in the Greek book on the monastery (*Kremos*). At its northern end is an oblong vaulted space the floor of which is one step higher than that of the exo-narthex. A triple arcade separates the two, and the side openings of this arcade are filled in to a height of 7 feet with marble slabs. In the central opening there has been a doorway measuring 7 feet 3 inches high to top of lintel. In the west and north walls of this oblong space there are openings into vaults or cellars; the opening to the north appears to have been filled up to a sill level about 3 feet 6 inches above the floor. To the east is a small recess also vaulted, and this has had a small apse in its eastern wall, which has lately been removed. A still smaller recess opened off this to the north. It is difficult to say what these places have been originally. On the Greek plan (*Kremos*) the position of the "Holy Well" is indicated here, but no traces of well or water now remain. This is probably the site of the original hermit's well or spring close to his cell, and the water may have been diverted in comparatively recent times, probably into the great cistern.

One door gives access from the exo-narthex into the narthex of the small church. This narthex is also oblong in form, and is arched and double vaulted. Two pillars of gray granite with Corinthian capitals help to support the arches and vaults. These are probably pillars of the Roman period, and may have belonged to a building in the old city (?).

In the north wall of the narthex a small doorway, now built up, opened out on to an alley running along the north side of the church as far as this point. This formed a means of access from the east end of the monastery enclosure. In the south wall two openings communicate with the space at the north-east corner of the great church. It may be worth while observing that the more easterly of these openings is a regular doorway, with moulded linings rebated for the door on their inner angle, and it looks as if it may have, formerly, opened directly to the outside. This space, as we have already mentioned above, had, at one time, a door opening on to an external terrace towards the east, but the terrace does not now exist and the doorway has been built up.

¹ There was a tradition that the body of the saint was transferred to Rome by the Franks. Buchon mentions that the monks repeated this tradition to him (p. 247), and said that this was done at the time of the crusade of Constantinople. Constantine Oeconomus, however (quoted in *Kremos*, vol. ii. p. 40), accuses Pope Nicolas V. (1447-55) of this, and relates that the corpse of the saint, nine precious stones, a holy table,

and the great gates of this church were carried off by him. On the other hand, Chandler says that the relics were probably dispersed amongst various churches, and states that a part of St. Luke Striotes is mentioned in a catalogue of the relics which belonged to the great church of the monastery of the Laura at Mount Athos.

Access is obtained from the narthex of the small church to the church itself by a single door. This church is of what is sometimes known as the Greek Cross type of plan. The main portion consists of a square in which is inscribed a smaller square whose angles are formed by four pillars supporting the arches on which rests the dome.¹ From this square the four arms of the cross branch off of equal width with the square itself. The complements of the square have small quadripartite vaults with projecting diagonal ribs. In the north and south walls are doorways, now built up. The northern door opened into the alley already alluded to, and the southern one on to the terrace. This latter doorway had an open porch, with detached pillars and arches, projecting on to the terrace. This porch has disappeared along with the terrace on which it stood.

Beyond the square of the church are the bema and parabemata, divided by thick walls with communicating openings in them. The iconostasis was similar to that in the great church. In this church, both the bema and the parabemata have apses projecting beyond the line of the east wall. They are three-sided externally. That in the bema has two tiers of windows, a three-light one in the lower tier, and a two-light one above. The side apses have each a two-light window only.

The space to the east of the great church and to the south of the small church, the level of which is about 8 feet below the floor-line of these churches, is now fenced in and used as a garden.

The Galleries.—The great church, unlike most other monastery churches, has extensive galleries. The "Gynaikeion," or women's gallery, is a usual feature in a Byzantine church of this type, but it is not often found in those belonging to monasteries. This constitutes one of the main differences between this church and that of the monastery at Daphni, the plan of which is in other respects very similar (see Fig. 7). Here, however, there was an apparent use for a gallery, as women as well as men made pilgrimage to this famous shrine. These galleries are vaulted throughout, and are approached from the first raised terrace of the monastery on the north side by a covered porch built over the exo-narthex of the small church. Opening out of this porch, and situated over the narthex itself, is another large covered gallery, where, it may be, the sick were lodged within hearing, if not within sight, of the religious rites. Curtains were no doubt hung from the arches dividing these two galleries, and served to screen off the sick from the eyes of the passing throng of women and children. Probably this is the upper room referred to by Spon and Wheler, and which, they say, was dedicated to St. Sopito.² From this gallery two windows opened into that of the great church, and another one overlooked the small church through its western wall. There are signs that this place has been divided up in some way at one time or another, but it is impossible now to determine in what way. The roof of this, and of the outer gallery, is quite a modern utilitarian one, made of wood covered with tiles, and evidently does not follow the old lines.

The Point of Junction between the two Churches.—The space to the north of the parabemata of the great church and to the south of the narthex of the small church forms the point of junction between the two churches, and the peculiar structural arrangement here, both on the ground and first-floor levels, has led us to come to certain conclusions, which have already been mentioned, regarding the erection of the churches (see p. 17). We now propose to examine in detail the structural evidence which has brought us to these conclusions. As we have just seen, the great church has a regularly arranged plan with its walls set and built at right angles to one another, *except only at the east end of the north wall where it connects with the south wall of the smaller church.* This latter, on the other hand, is most irregular in its setting out; a glance at the plan (Plate 1) shows this clearly. The walls running north and south are not parallel with similar walls in the great church, although they approximate slightly, neither are they very regular relatively to one another;

¹ We have already described the construction of the dome and vaults.

² Sopater, or Sosipater, a disciple of St. Paul. "And there

accompanied him into Asia, Sopater of Berea" (Acts xx. 4); see also Romans xvi. 21. According to Origen, he became Bishop of Thessalonica, and according to others, Bishop of Iconium. He is commemorated on June 25th.

and the walls running west and east slope decidedly at an obtuse angle towards the north-east. It is difficult to believe that these were set out thus irregularly without a special reason.

The point of junction between the two churches is a curious piece of building which requires careful investigation. It will be observed that, on the main plan, the south-west corner of the narthex of the small church impinges on the line of the north wall of the large church; while above, at the gallery level, this north wall runs through in a straight line to the north-east corner. By a careful examination

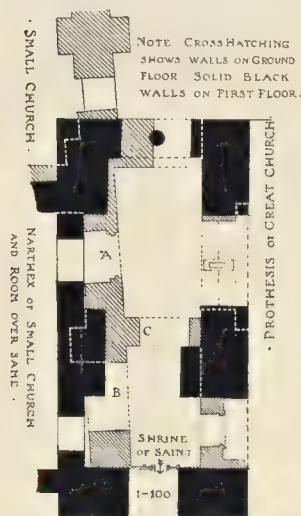


FIG. 12.—PLAN SHOWING POINTS OF JUNCTION BETWEEN GREAT AND SMALL CHURCHES.

of the diagram (Fig. 12), it will be seen that this curious piece of work points to the existence of the narthex of the small church, or of an earlier building of one storey here at the time the great church was built,¹ and that the corner of this latter church was arranged to suit it, whereas, up above the level of its vault, the new wall was carried regularly along, and had two windows in it (now built up) to light the gallery (see Plate 2). We think there is no doubt that the covered gallery over the narthex of the small church is later, and we incline to the opinion that the first church on this site was built where the smaller church now stands, and that the larger church, which was begun later, was set out on a different axis from the then existing one, either as a matter of more accurate orientation, or in order to fit better into the vacant space of the courtyard, if we presume that the conventual buildings had been by that time erected. After the completion of the great church, the earlier church, which would have been in constant use during the building of the new one, had either fallen into disrepair or from some other cause—perhaps because it was too small—was taken down and the present one built on its site. This earlier church was probably axially on the lines of the present north and south walls, but in starting to build the new one it may have been thought desirable to put it more in line with the structure of the large one just completed. Difficulties, however, must have supervened, or economical motives may have induced the builders to utilise as much of the old foundation as possible, especially at the south side, where there is now a drop of about 8 feet from the church floor to the level of the garden outside. It seems evident that a compromise was eventually effected, the principal foundations running west and east being retained, and the cross walls being built on new foundations approximately parallel to the walls of the great church. It is also extremely likely that the plan of the new church was entirely different from the one that preceded it—notice, in this connection, the piece of projecting foundation of the north wall which stops short about 9 feet from the east end, and a similar projection on the south wall which stops about 2 feet short. These suggest an original east wall approximately at right angles to the present north and south walls.

The Routes of the Pilgrims to the Shrine of the Saint.—There can be no doubt that at the time of the great prosperity of the monastery, when hundreds if not thousands of pilgrims visited the place, arrangements must have been in force, especially at the time of the great festival of the saint, to enable them to approach his shrine in some sort of order. It is quite possible to imagine the courtyard densely packed with a great crowd of pilgrims intent on doing homage before the relics of the holy man.—We have seen such dense crowds filling up the courtyards and churches of other great pilgrimage places at the present day (e.g. Daphni, Tenos, etc.).—Two routes were possible by which continuous streams of

¹ The doorway, marked A on the diagram (Fig. 12), has brick arch over. It seems likely that one or both of these marble jamb-linings, and both it and B have a double-ring openings gave access directly to the outside.

people could approach the shrine. By the one way, from the west end of the monastery, the worshipper entering the narthex of the great church, passed through its northern doorway into the side space, or parecclesion, and so on into the philopation or transept. Leaving this by its north door, he returned back through the courtyard of the small church. By the second route, from the east end of the monastery, he approached the shrine along the southern terrace of the small church into the space above referred to, and on leaving the shrine he crossed the narthex of the small church and found his way back along



FIG. 13.—SOUTHERN PORTION OF EAST WALL OF GREAT CHURCH.

the northern alley, or *vice versa*. Thus two continuous streams of people could approach the shrine, one at each side, without in the least clashing with one another.

(d) THE EXTERIORS OF THE TWO CHURCHES

The chief materials used for the building of the external walls consist of blocks of marble removed from the site of the old city which stood near the monastery, squared blocks of tufa stone, and the common thin red bricks or tiles. The mortar joints as usual are very wide (see Fig. 13). Most of the face-work is very irregular, and the brick has been much used for filling in odd spaces between the stones. The arches over the windows are all formed of brick, and sometimes the sides also. The old blocks of marble have been principally used in the corners, the piers, the lower portions of the walls, and the sills of the windows. Where any difficulty of fitting in stones has occurred, as, for instance, over the

arches of the windows in the east wall, in the apse, etc., brick has at once been resorted to, and the plain lines have been varied by the introduction of bands of zigzags formed by bedding the bricks with their corners flush with the external face instead of their sides or ends. The complete surface of the wall over the arches of the gallery above the exonarthex of the small church is covered with row on row of this zigzag (see Plate 7).

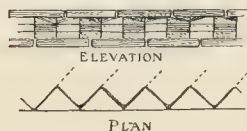


FIG. 14.—DETAIL OF ZIGZAG BANDS.

Bands consisting of rough fret ornamentation are also found on the east elevation (Plate 9). These frets have been obtained by the simple device of having the *ends* of the tiles set in the mortar to the required pattern.

The external wall of the great dome is constructed of courses of stone and brick up to the level of the springing of the window arches; the jambs of the windows being formed each of one large upright block of marble. Above this line the face of the wall is built entirely of brick finished on top with a cornice consisting of three projecting zigzag courses.

The south and east walls of the small church are treated in a much more elaborate manner than the walls of the great church. Here only a few of the large angle blocks are of marble, the remainder being smaller blocks of tufa stone. A fine system of surface decoration is carried out on these walls. Between the courses are lines of brick zigzags, and between the blocks in each course is a small ornamental panel formed of bricks arranged in patterns, almost all of which are different. A continuous band or frieze of this ornamental brickwork runs along under the zigzag courses forming the eaves of the apses, and is continued along the south wall. The central apse has three such bands of various depths and of different designs. We give, in Plate 11, details of these bands and of the panels between the stones.

The method of arrangement and construction of this brick ornamentation is very simple. The bricks employed are the usual thin bricks in general use; they average $1\frac{1}{4}$ inches in thickness. In all cases the ends of these show flush with the mortar. These ends, of various widths, are cut into patterns in a very ingenious and direct manner by simply splaying away portions of the edge. When these are afterwards bedded flush in the mortar only the cut ends show, the full and even thickness of the brick being hid in the mortar. Great variety of effect can be obtained by this very simple means (see Plate 11).

A carved marble string-course runs round the east wall and the apses of the small church at the level of the springing of the arches of the lower windows, and the detail of the carving varies at different parts (see Plate 28).

The dome of the small church (Plate 10) is, as has been already pointed out, octagonal in form externally. At each angle there is a splayed marble shaft finishing with a simple leaf capital, and having, resting on it, a projecting spout in the form of a lion's head. Between these shafts and the window-openings are flatly-carved slabs of marble, two making up the height, with projecting moulded and carved bands between. The window-heads and the larger arches over are also of marble. In each tympanum is a raised boss with a cross carved on it in relief. The dome has at present a flatly sloping roof, but originally this was probably of a domical form externally as well as internally, the arches over the windows impinging on to it, and the lines of the dome running down between these to the water-spouts, which are perforated.

This is the general form which the exteriors of domes of this type take, and we find many examples of them amongst the smaller churches of Athens.

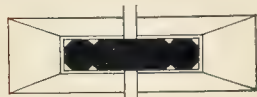


FIG. 16.—PLAN OF WINDOW MULLION.

The windows generally in this church follow the usual form found in the smaller churches of the period. Where there are double or triple lights the mullion consists of a marble slab, about 4 inches thick, set upright, splayed on the edges, and having a groove sunk in on each side a little way back, thus forming pseudo-octagonal pillars on front and back. These mullions have,

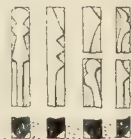


FIG. 15.—METHOD OF CUTTING ORNAMENTAL BRICK ENDS.

generally, splayed block capitals and bases, the splay being deeper at front and back than at sides, in order to bring the tops of the capitals out to the full thickness of the wall over. On the front of the capital, and very often on the base also, we find incised or carved crosses (see Plates 26 and 27).

The window-openings are now filled in with wooden boards cut through with ornamental piercings, in which glass has been inserted. These are not the original fillings to the openings. The effect of them, however, is very good, and there can be no doubt that the windows always had pierced slabs of one sort or another.

The glass is entirely modern, and mostly ordinary coarse white glass. In some of the lights, however, we find pieces of strongly coloured glass inserted, such as blue, red, and orange. In glazing, the Byzantine Greeks never appear to have got beyond the primitive idea of putting pieces of brightly coloured glass together, or into wood or plaster frames, in order to form a semi-transparent colour mosaic; and probably this was seldom resorted to, as any apparent colour in the windows of churches which were decorated with mosaic or fresco would have been undesirable.

The windows of the great church vary considerably in form and size. The ends of the transepts on both tiers are formed with triple openings divided by long slender shafts with capitals and stilted brick arches over, the whole being bound together by a great arch spanning the entire space. Similar triple arcades occur at each end of the gallery over the narthex, and in the centre of the west side of same. The bulk of the windows are, however, double, and a number of these, in place of being divided by the usual thin, slender mullion, are separated by a circular column instead. These columns are all of about the same height and diameter, and have probably been taken from an older building. They have no bases, but merely a fillet and apophyge. The capitals are of two varieties of the large splayed block type. They are illustrated on Plate 26.

There are thirteen windows of two lights, divided by these pillars, and twelve of them are on the upper tier. The other two-light windows are divided by the ordinary thin mullions already alluded to. The large triple arcades at the ends of the transepts on the ground floor, as well as the one on the first floor on north side and the one in gallery over west door, have their side openings filled in to a height of about 7 feet with plain thin marble slabs having moulded bases and cappings. The central opening in each case forms a doorway, and has moulded jambs and lintel inserted between the posts. These are of the type shown on Plate 28, Fig. C. The upper parts of the openings are filled in with pierced slabs of different varieties.

Nearly all the window-openings extend down to about the floor level, and they are usually filled in breast high with thin marble slabs carved on face, and often on both sides, with animals and foliage, interlacing work, crosses and discs. These slabs are very thin, having been carved out of pieces of marble which are not more than $1\frac{3}{4}$ inches thick, and, as the ornament is cut back from the face, the thickness in some cases is reduced at points to about half an inch. A certain amount of light filters through them with good effect. These translucent slabs are, by the Greeks, called Phengites, "The Gleaming Stone."¹

Detailed examples of these slabs are illustrated in Plates 13, 14, and 15. A is the central slab of the opening in the upper tier of south transept, and B is the inside of the same slab, which is carved on both faces. This is balanced on either side externally by C. D is the central slab in the westmost windows of the north and south walls, and is balanced on either side by slabs similar to G. F is taken from one of the upper windows of the east elevation, and E from one of those of the west. Varieties of the patterns which are depicted in E and G fill in the fronts of the internal galleries towards the great square under the dome.

A moulded coping is fixed over the slabs, and this forms the sill proper of the actual window, which in most instances consists of an opening encased with moulded marble linings. This opening, in the wider lights, is divided vertically into two by

¹ From *φενγίτης*, *light*. See reference in Spon and Wheler's account of the church (p. 6, *ante*), and also their description of similar slabs in the Parthenon (Spon, p. 156; Wheler, p. 363).

a mullion. Movable or hinged shutters, probably of very thin marble, were inserted in these windows. Those that exist to-day are of wood.¹

These frames in many cases only extend to about two-thirds of the height up to the springing of the arches; in other cases they reach to the under-side of the capitals. Over them was occasionally fixed a carved projecting band of marble, plaster, or wood, and, over this again, pierced slabs filled in the arched heads.

Many of the windows had no opening casements, but were filled from top to bottom with pierced slabs, usually in two or three pieces in the height. The original pierced slabs, of which a number still remain in the window-heads, were richly ornamented with strap-work and leafage, and the pierced openings for the circular discs of glass were cusped on their inner face (see Plate 29). These were commonly made of a hard

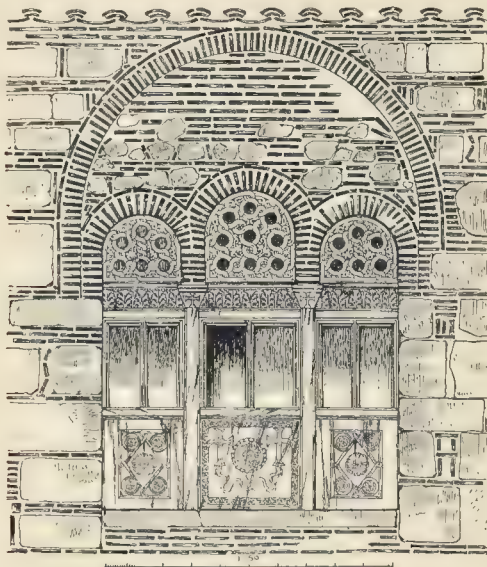


FIG. 17.—DETAIL OF THREE-LIGHT WINDOWS.

plaster cast in a mould. The best example remaining in this church is the very rich semicircular one over the western external doorway (Plate 12). Round the edge of this is a zodiac band—a series of little beasts in circles; there are fourteen circles on either side, and the central one at the crown of the curve contains a cross.

The external doorways are very simple. They generally have moulded linings fitted in to the openings, with moulded and carved lintels over (see Plates 12 and 28). The carving on the lintel of the west doorway consists of a row of acanthus leaves with a cross in the centre supported on either side by a bird, which looks from behind a leaf towards the cross.

The roofs generally of the churches are, at the present time, covered with red pantiles. The main dome, however, and the corners over the pendentives, are covered with lead, as are also the eastern apse and part of the roof over the bema. It is quite possible that the whole of the roofs may have been at one time so covered.

¹ Marble shutters are still in use on the windows of the cathedral church of Torcello, near Venice.

(c) THE ARCHITECTONIC DECORATION OF THE INTERIOR OF THE GREAT CHURCH

The internal walls, generally, of the great church are lined with a veneer of marble slabs of various colours arranged in bands or in panels. This marble lining extends up as far as the string-course at the springing of the main arches carrying the dome; and under the galleries—in the transepts, parabemata, etc.—it stops also at the springing-line of the arches and vaults.

All the curved surfaces—the arches, vaults, domes, etc.—have been covered with decorative mosaics, of which the greater part still remains in position. Unfortunately, however, the mosaics of the great dome, and of one of the pendentives under it, have disappeared, and have been replaced by frescoes. The vertical faces of the walls in the lunettes or tympana under the vaults are also decorated with subject mosaics.

We incline to the opinion that all the ornamental marble work, such as the carved slabs, lintels, etc., and even the moulded work also, was imported, ready for fixing, from Constantinople or some other great centre,¹ and that the marble slabs for the floors and the walls were also sawn to their requisite thicknesses, and probably even cut to their necessary sizes before leaving the quarries or, at any rate, the yard of the exporter.

The Narthex.—Round the foot of the walls is a moulded base-course of marble about 8 inches high, its top being level with the steps of the doors leading into the church. Above this is a dado consisting of large slabs of brownish marble about 4 feet high. A white strip or fillet about an inch thick, slightly projecting and rounded on edge, separates the dado from a narrow band about 18 inches wide of figured red marble. Above this again there is another white strip. The upper part of the lining consists of a series of panels and borders. The panels are of figured marble, mostly red, but in some cases green. On the two projecting piers they are of cipollino, and consist of slabs sawn in two and opened out to show the veining converging towards the joint. A white beaded strip, varying in thickness from half an inch to an inch, encloses each panel, and round the outside of this again is a border of green or red marble, varying in width from 8 to 10 inches, and the top and bottom pieces of which run across from end to end, while the vertical pieces are filled in between them. A white fillet again divides these from one another, each panel thus having a complete coloured border all round it. In the borders the red marble is used where the central panels are green, and *vice versa*. The border round the cipollino panels is, however, of green marble.

The marble lining follows round the curved ends of the narthex into the doorway at the south end, and over the tomb at the north end; the skirting runs along in front of the tomb, which, from certain indications, was probably at one time completely faced with marble. Above the marble lining of the walls runs a moulded string-course or cornice of plaster. This has been decorated in colour, a few traces of which still remain.

The main doorway from the narthex into the church is as high as the marble wall-lining. It has moulded jamb-linings of white marble, and a moulded cornice, which is level with the plaster string-course. This cornice has a raised cross in the centre, and traces of coloured and gilded decoration along its whole face (see Plate 28). The side doorways are narrower and lower than the central one. They have simple moulded linings, and there is a small panel over them, on the wall-face, of cipollino marble enclosed in a white moulded fillet,² and having a border of reddish-brown marble round the outside.

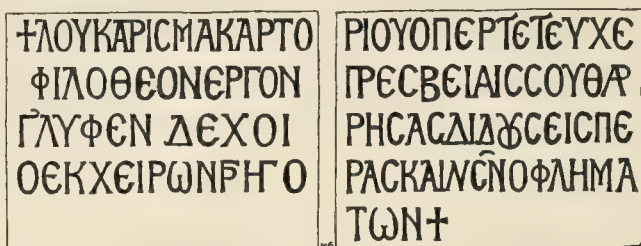
The floor of the narthex (see Plate 30) consists of large slabs of veined white marble enclosed by bands of Thessalian green, and having, again, bands of white next the wall. This latter is varied with a few pieces of red on either side of the door. It is interesting to note that the main lines of the pavement are not parallel with the walls of the narthex.

The Inscriptions beside the Main Doorway between the Narthex and the Church.—On the walls of the narthex, on either side of the central door into the church, on the inner sides

¹ See Lethaby and Swainson's *St. Sophia*, p. 208.

² The moulding on the fillet is similar to that on edge of door-jamb on Plate 28, Fig. B.

of the projecting piers (see Plate 40), we find the following inscriptions cut in on the marble lining in two halves, one on each side of the entrance :—



“Thrice blessed Luke receive at the hands of Gregory, this pious work of sculpture which he has wrought encouraged by thy intercessions, giving it for the ending and remission of sins.”

On the inside of the west wall of the church, abutting on the marble lining round the doorway, we find another inscription as follows, also in two halves :—



“O Christ, grant remission of sins to me, Gregory the monk, thy servant, who wrought this marble work.”

It is quite uncertain who the monk Gregory was, who, according to these inscriptions, executed the marble lining. Judging by the conclusions come to as to the date of the building, he cannot possibly have been the monk of that name—the disciple and companion of the saint—who, according to the legend, ministered at his death-bed and received his last dying wishes, and is said to have been one of those who founded the monastery (see Diehl, p. 10).

The Wall Lining of the Interior of the Church.—The general scheme of the marble linings to the walls of the interior is similar to that which we have just described in the narthex. Here again we find the white moulded base, the gray or green dado of large slabs, the red band and the panels above same with enclosing strips and borders. There are, however, two tiers of panels here, and over them an inlaid band which runs round the walls at the level of the floor of the galleries. These panels are mostly filled in with veined cipollino slabs split and opened out, and the borders of the lower ones (as will be seen by a reference to the detail, Plate 41) are green, while those of the upper ones are red.

The springing-line of the arches under the galleries is approximately at the level of the top of the borders of the lower row of panels, and while the soffits of the arches are covered with mosaic, the faces are lined with marble voussoirs of alternate red and green enclosed by the usual thin strip of white marble filleting. These voussoirs show on the under edge merely the thickness of the marble slabs (about one inch), and the mosaic soffit abuts against this. The marble lining in the lower transepts and the parabemata is finished with the thin marble strip on top, and there is no moulded string-course between the marble and the mosaic as in the narthex (see Frontispiece, and also Plate 46).

The ornamental band at the gallery floor-level (see Plate 28) has a small

moulding at top and bottom, the lower moulding having a cut line of long and short beads. Between these mouldings is a flat surface of white marble, and on this a pattern has been drawn, the ground of which has been cut back and afterwards filled up flush with a dark green or black composition. A little variety is given to this band through the pattern in certain sections being reversed (see Plate 41).

The marble lining on the walls above this level consists of long cipollino panels surrounded by red borders. These extend to the springing-line of the smaller arches; between them and the main string-course are smaller panels of red marble enclosed by green borders. These upper arches have red and green marble voussoirs like the lower ones.

The main string-course, which runs round the church at the level of the springing of the great arches, consists of an ornamental moulded projecting band of acanthus leaves having a line of long and short beads underneath (see Plate 28). This is formed of lengths of cast plaster fixed on to a stone and brick core. The core consists of squared roughened stones with bevelled face, having a course of tiles above and one below, and projecting out upwards to receive the plaster. The brackets or corbels supporting the ends of some of the arches under the galleries are also cased similarly with ornamental plaster slabs (see Plates 42 and 46).

The main circular cornice round the springing of the dome is, like the main string-course, of plaster treated in the same manner (see Plate 28). It is, however, slightly deeper than the other, and has projecting ornamental bosses at intervals—16 to the complete circle. These bosses come under the centres of the windows above. This method of applying ornament in relief in cast plaster was much used by the Byzantines from the earliest times. It is found at Ravenna, Constantinople, and elsewhere, and is simply the carrying forward of the old Roman tradition.

The tall slender splayed pillars of red marble supporting the triple arcades, with their splayed capitals and bases, form a very graceful feature in the interior of the church. The spreading splayed blocks which act as capitals to these are of interesting form (see Plate 26). The wooden beams or plates which join the springings of the arches above the pillars are still in position, and are part of the structural arrangement. In the transepts the central opening only is a passage-way, and the side ones are filled in with plain marble slabs to a height of 4 feet, measured to the top of the coping over the slabs.

The double openings from the galleries into the main square of the church have similar red shafts. These openings are filled in breast high with thin carved slabs of white marble similar to those in the external window-openings (Plate 15). The internal lining of the great door in the west wall (Plate 42) consists of fine broad slabs of white veined marble slightly moulded, and ornamented with a line of astragali (Plate 28).

The chambers to the right and left of the west door are not lined with marble, and it is doubtful if they have ever been so decorated. The walls are, at the present time, covered with rough frescoes. The one to the left contains a tomb in the window recess under the sill-level of the window.

In the north transept the marble lining is particularly fine, and has been well chosen both for colour and figure (Plate 46). The front of the saint's shrine consists of small green engaged pillars with carved white marble capitals and lintel supporting a plaster canopy. A green slab with carved coping fills in the lower part of the space between the pillars, and above this there has probably been at one time a metal grille or gate. The other side of the shrine is similar but simpler: a marble gate still fills in the opening, and it is pierced with a semicircular-headed aperture, now glazed.

In the east wall of the south transept is a small shelf of white marble having a carved band of ornament on its face (see Plate 28). This shelf projects slightly from the marble wall-lining, and has probably been intended to hold the icon, or holy picture, of the day, as this is one of the entrances to the church. The shelf is at any rate

now used for this purpose. It stands nearly 5 feet from the floor, and is about 3 feet 6 inches long.

The marble wall-linings are continued round the flat-curved surfaces of the sides of the bema and into the windows of the main apse. The arches are also faced with marble voussoirs. The thin white fillet round some of the panels, instead of being plain or rounded,



FIG. 18.—NOTCHED FILLET
ROUND PANELS.

is cut into facets or notched, in the customary Byzantine manner. Round the lower part of the apse, and raised on three steps, is a stone seat with a higher seat in the centre. These are roughly built, and although they do not seem to be part of the original structure they presumably follow the old lines. The tympana between the two lights of the windows and the enclosing arches are covered with mosaics, as are also the soffits of these arches.

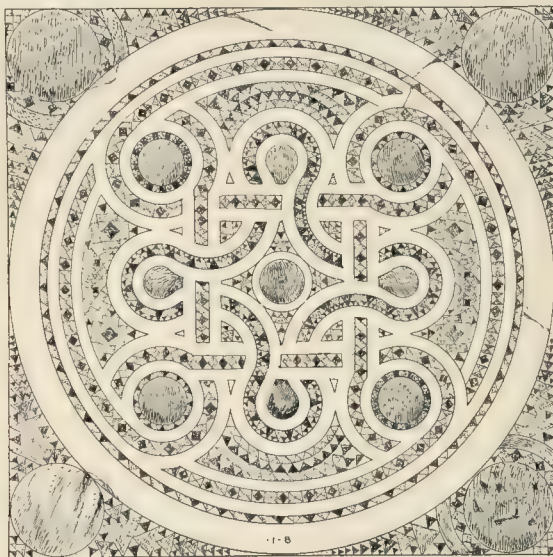


FIG. 19.—INLAID MARBLE SLAB AT FRONT OF HOLY TABLE.

The marble slabs generally are about an inch thick. They are fixed to the walls by metal hooks which catch in a notch on the edge of the slab. There is no attempt to make this marble appear other than it is, namely, a thin veneer planted on to the face of the brickwork. At the angles the ends of the slabs show the full thickness, and the return slabs abut on at back. The borders and fillets are not mitred at the angles, but have butt joints. The base-courses are moulded, in some cases, in the thickness of the slab, with incised sinkings, in others with slightly projecting mouldings (see Plate 29). The doorways have moulded jamb-linings, lintels, and cornices set into the brick openings (see Plate 28).

The Varieties of Marbles.—The marbles used are those which were commonly employed by the Byzantines.¹ The yellowish-white Proconnesian with the gray streaks has been largely adopted

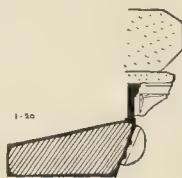


FIG. 20.—SECTION OF LINTEL
OF ICONOSTASIS SHOWING
SPACE FOR PIECES THAT HAVE
DISAPPEARED.

¹ See Lethaby and Swainson's *St. Sophia*, chap. xi.

for the great slabs of the floors and, to a certain extent, in the wall-linings. This also appears to be the marble which has been used for the door-linings, the carved window slabs, the large lintels to the screens, etc., and generally wherever a white marble was required. The green Thessalian has been used a good deal in the floors and for the pillars of the iconostasis, and also to some extent in the wall-lining. The red marble is of two kinds—the duller red, probably the Hierapolitan, and the more variegated and rosier slabs, perhaps the Phrygian red. A marble of bluish-gray tint and with hardly perceptible markings is used a good deal in the floors, and also to some extent in the walls. Many of the wall slabs, especially the lower range in the narthex, are of a brown amber hue,



FIG. 21.—VIEW OF THE CENTRAL PORTION OF THE ICONOSTASIS OF THE GREAT CHURCH.

but perhaps a good deal of this is due to the tone given by age and exposure, and probably to a certain extent also by rubbing and contact. In many of the more important panels of the walls the marble which has been employed is undoubtedly the Carystian Cipollino.

The Floor.—The flooring in the great church consists mostly of slabs, the arrangement of which is clearly shown on Plate 30. In the two transepts, or *philopatia*, there are, however, beautiful panels of *Opus Alexandrinum* work executed in various coloured marbles. That in the south transept, a very fine example, is figured in Plate 31. In front of the Holy Table is a small panel of this work (Fig. 19), and there are narrow borders of the same round the slabs in the *bema* and *parabemata*, in front of the transepts, and also in the lobby to the east of the shrine of the saint (see Plate 30).

The Iconostasis.—The Iconostasis is presumably of the same period as the church, but it has probably been altered to a certain extent, as the marble sill shows lines of sinkings which do not correspond with the positions of the pillars as they now stand,

and the central portion at any rate appears to be incomplete in its upper part. There was evidently at one time something more over the small brackets above the lintel, and indeed there are indications on the marble linings of the piers at sides, of some further additions (Fig. 20), but these have now entirely disappeared, and what they have consisted of must remain mere conjecture. The columns and the copings of the closure slabs between them are formed of green Thessalian marble, the bases, capitals, lintels, and slabs being of white marble. The detailed drawings on Plates 22 and 23 show clearly the character of the ornamentation. Slight traces of gold and colouring still remain on the great lintel.

On the front of the two central pillars, and about $4\frac{1}{2}$ feet up from the step, are circular



FIG. 22.—THE FONT.

sinkings about $2\frac{1}{2}$ inches in diameter. These are rounded at the back, and they probably contained discs of precious metal or gems.¹

Icons now cover the upper portion of the side openings of the iconostasis (see Fig. 21), but originally these, as well as the doorways, were no doubt screened by silken hangings.

It is worthy of notice that the lintel in front of the diaconicon had been made too long for its present position, and that portions of the carved birds at the ends have been cut off in order to enable it to be fitted in. This indicates one of two things; either that the lintel was made too long by accident² and had to be cut, or else that a lintel intended for some other position has been used here.

Sockets in Wall.—On both sides of the piers dividing the bema from the parabemata,

¹ Perhaps the precious stones which, according to Constantine Oeconomus, were removed to Rome by the Franks (see p. 20, *note*) once filled these sinkings.

² Probably an error in the dimension sent to Constantinople with the order for the marble work. Such mistakes take place at the present day, and doubtless did so then also.

in front of the iconostasis and 4 inches above the top of the moulded base to wall-lining, are circular holes $1\frac{1}{2}$ inches in diameter, and going into the wall about 3 inches. Thin metal sockets still remain in some of these. Similar holes also exist in a corresponding position in the four piers projecting from the west wall of the church. These holes are on the sides of piers facing towards the central door, and also on the *face* of the two piers next the door. On the inner face of the two detached western piers (see Plate 41), and immediately above the top of the base, curiously shaped pieces of red marble are let into the large slabs. In the case of the sockets we can imagine that circular bars of some kind were, at certain times and seasons,¹ placed in these to act as barriers or for some other reason, but we cannot think what the flush marble shaped pieces were for, unless they were put there as a species of ornamental inlay or that they filled up holes which had formerly contained sockets similar to the others.

The Font.—In the chamber on the south-west side of the church lie the remains of a font of variegated red marble. A somewhat restored drawing of this is given in Fig. 22, part of the basin being now broken away. Under the rim on the outside are two lions' heads, and on the base are four legs and paws, connected with a ring like an ancient tripod.

Closures to Gallery.—Of the slabs which formed the closures to the gallery front, or balustrade, only a few still remain in their original positions. These are of similar design to those illustrated in Figs. E and G, Plate 15. In the case of the transepts at gallery-level, where there is no arcade in front, the slabs are divided by marble posts with knobs on top (see Plate 40).

Detached Fragments.—Lying in various parts of the churches,² or built into some of the walls of the conventual buildings, are numerous fragments of marble beams, slabs, posts, and other architectural details, moulded and carved. These are illustrated on Plates 27, 28, and 29. Of those shown on Plate 27, Figs. A and B appear to be portions of lintels of screens. A may be part of the missing over-lintel of the main iconostasis. C is probably part of a door lintel. The small detached capital may perhaps have belonged to the tomb in the crypt. The bracket is very similar to the ones on the iconostasis. The detached fragment of string-course illustrated on Plate 28 is of marble. It may have been a corbel or bracket shelf, or, more probably, a portion of a door lintel. Of the door-jambs, etc., shown on same plate, A represents a door in the gallery of the great church; B is the lining to door of treasury and door opposite same on north side; C and D are detached pieces, the original positions of which are not known; and E belongs to the door leading off narthex of small church on the south side. The door-lining C, which is of porphyry, is mitred at angles of jambs and lintel. The others are of white marble, and have the ordinary square joints.

On Plate 29 the carved slab marked A was evidently one filling in a side opening of a screen or iconostasis at prothesis or diaconicon. It has probably had a moulded base under it. B may have been used for various purposes, perhaps a small window-shutter. C has been built into a wall for a definite purpose. D and E are fragments of door-linings to a screen or other enclosure. F is a portion of a post with the head of a door-stop on one side. G is evidently part of the angle of a six-sided shrine or enclosure, of which we can trace no other similar fragments.

(f) THE CRYPT OR CHURCH OF ST. BARBARA

Under the great church is situated the crypt, dedicated to St. Barbara. It does not extend under the whole area of the church, but principally under the central square and the bema (see Plan, Plate 3). At its west end is the vault in which are deposited, in linen bags with their names attached, the bones of the dead monks after these have been removed from the cemetery. The entrance to the crypt is through a doorway approached down several steps and situated under the south transept. There is only one window, at the east end in the apse of the bema. The crypt is vaulted throughout

¹ No doubt at the times of the great pilgrimages on the festivals of the saint.

² Principally in the narthex of the small church.

by quadripartite vaulting which rests on arches and oblong pillars having splayed capitals with crosses incised on them (see Plate 27). These pillars are about 4 feet 6 inches high to the top of their capitals, and the total height of the crypt is about 11 feet to the crown of the vaulting. The arches and vaults are formed of thin bricks or tiles, and the walls are built of rough stone and brick. Vaults, arches, and walls are covered with plaster

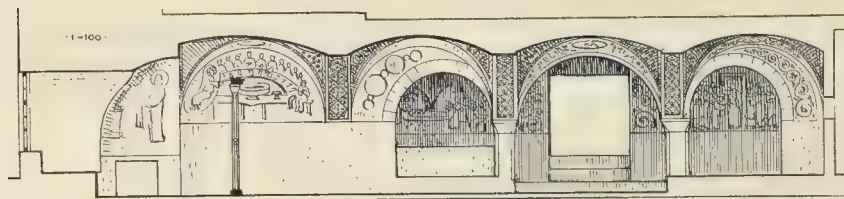


FIG. 23.—LONGITUDINAL SECTION THROUGH CRYPT LOOKING SOUTH.

and decorated with fresco painting. The present frescoes are evidently of late date, but traces of earlier ones are to be seen under them in places. The whole decoration is very much damaged, and in many cases very difficult to make out. On the walls are

subject pictures, some of which are copied from those of the mosaics in the narthex and church above. On the arches and vaults are bands of ornament very similar to the ornament of the mosaics, and medallions of saints are worked in, much in the manner of those in the narthex. It would have been almost hopeless to try to work out the iconographic scheme of this crypt, and we did not attempt it.

The iconostasis consists of four marble shafts and capitals bearing a moulded beam with a carved cross in the centre of the length. It is evidently not in its original position, as it at present cuts across the centre of one of the frescoes. It probably originally stood farther forward under the first arch.

The present floor of the crypt consists of large red tiles about 18 inches square.

In the crypt are three tombs. The one at the north end (A) is a simple structure built of brick and plastered over, and with an opening which probably had at one time a door or a grille through which the body could be seen. It may be that the actual body of Saint Luke reposed here while the more gorgeous receptacle was being erected in the church over. The shrine is certainly almost directly over this tomb.

The other two tombs (B and C) are those which tradition persistently declares to be those of the Emperor Romanus II. and his wife. They consist of slabbed sarcophagi placed above the floor and covered with marble lids. The positions in which they have been placed alone would indicate that they are the tombs of important personages. The one to the north (B) is said to be that of Romanus, and the other (C) that of his wife. Both have had small metal plates, no doubt bearing inscriptions, let in on the top. These have, however, disappeared. The cover of the former has a band of carved and inlaid

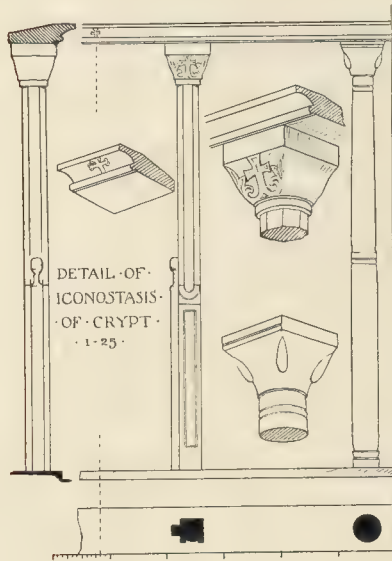


FIG. 24.

ornament round its four sides on the top (Fig. 25). The inlay, which is a composition, is alternately red and dark green, and the whole surface is flush with the top of the lid. This cover is notched in at the four corners as if there had been four pillars at the angles supporting a canopy, but no traces of fragments either of these shafts or of the canopy exist, unless the small detached capital figured in Plate 27 belonged to this. The other cover is quite plain.

It is important to note the disposition of the pillars supporting the vaulting of the crypt in the angles where these tombs stand. There is an extra pillar in each case where the tombs are, and none in the corresponding

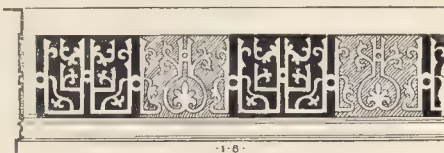


FIG. 25. INLAY ON TOP OF TOMB SLAB.

arches opposite towards the west. We are strongly of the opinion that these two tombs were intended to be placed in their present positions before this crypt was built, and that the arrangement of the plan was worked out thus in order to provide places for them.

One cannot help being attracted by the fine idea of the grateful emperor ordering the gorgeous church to be erected over the tomb of the hermit prophet, and decreeing that his own sepulchre and that of his wife should be placed alongside of the simple tomb containing the body of the holy man in the crypt beneath; or, alternatively, that of the victorious son, in the course of his triumphal march, turning aside to visit the tomb of the prophet who had foretold the former triumph of his father, and ordering the erection of a sumptuous monument over his grave—a great church dedicated to the holy man—in which also the bodies of his father and mother might repose.

We fear, however, that these must remain merely ideas, as Romanus II. was buried in the church of the Holy Apostles at Constantinople¹—the Westminster Abbey of Byzantium—and the tombs here must therefore have held the bones of others, unless they were indeed merely cenotaphs. Buchon's theories on the subject (p. 8, *ante*) will, we think, hardly bear examination. The body of Basil himself was interred in the church of the Evangelists

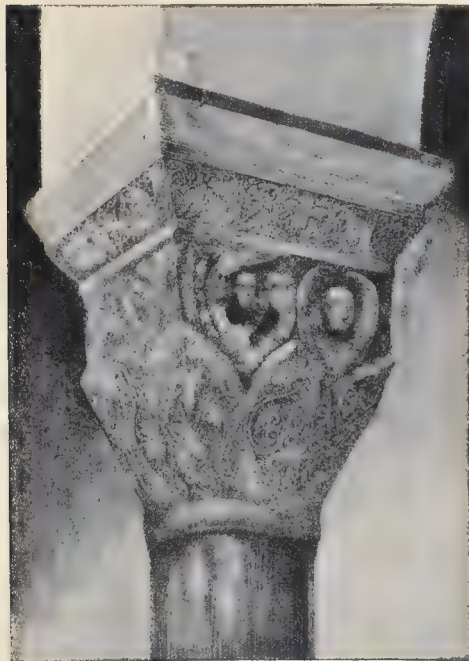


FIG. 26.—DETAIL OF CAPITAL IN SMALL CHURCH.

in the Hebdomon at Constantinople. This church was desecrated by the Franks during their rule, and was converted into a stable, and it is related that during the siege of the city by the Emperor Michael Palaeologus, two Greek officers, wandering amongst the ruins, found the sarcophagus of the emperor open and his embalmed body exposed to view with a shepherd's pipe in one hand, put there no doubt by an idle herdsman.²

¹ Anonymus, *Corpus script. hist. Byz.* Pars xxxii. περί τῶν τάφων τῶν βασιλέων τῶν ὄντων ἐν τῇ ναίᾳ τῶν ἁγίων ἀποστόλων.

² See Finlay's *History of Greece*, New Edition, vol. ii. p. 387.

(g) THE INTERIOR OF THE SMALL CHURCH

The walls of the small church are whitewashed all over. Didron mentions that, when he visited the monastery in the year 1839, they were covered with frescoes.¹ These may still exist under the whitewash, but we saw no signs of them. The string-course at the

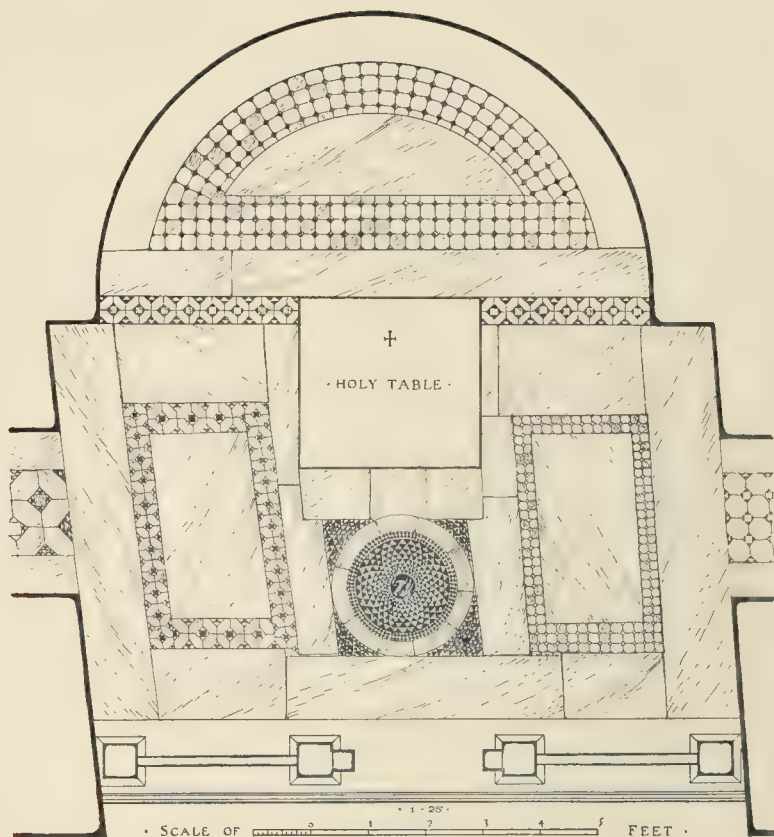


FIG. 27.—DETAIL OF PAVEMENT IN BEMA OF SMALL CHURCH.

line of the springing of the arches is of cast plaster, and somewhat similar to those in the great church (see Plate 20 and detail on Plate 28). The pillars are old shafts of gray granite. They have large and fully carved capitals (Plate 21 and Fig. 26). These do not help us in any way to fix the date of the church, as we cannot assign them to any distinctive period of Byzantine art.

¹ Didron, Introduction, v.: "L'église moyenne du même couvent est peinte à fresque." We presume he means this church and not the crypt of the great church. Buchon (*La Grèce continentale*, p. 242, quoted previously, p. 8) says

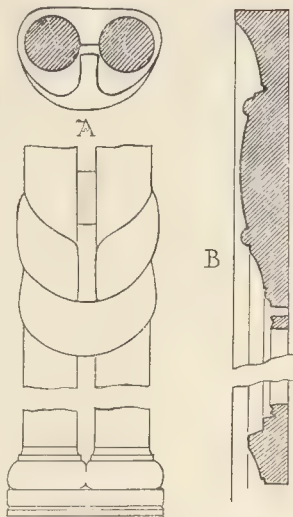
that when he was there (1840-41) the smaller church was completely abandoned. It is practically deserted at the present day.

The floor is a very elaborate one, and consists of marble slabs divided and surrounded by beautiful and varied borders of marble tesserae. The arrangement of part of the floor in the narthex is shown on Plate 32. The remaining third of this pavement has disappeared. The borders round the small slabs are formed mostly of black and white marbles with a few pieces of red introduced here and there at haphazard.

In the church itself, owing to the nature of the plan, the pattern of the pavement is rather irregular, but the main idea consists of a panel of slabs under the dome, all divided by tessellated bands and surrounded by a border of white slabs (see Plate 33). The slabs on either side of the central ones are very fine pieces of brecciated purple marble. Between the main pillars of the churches are panels of Thessalian green also divided and surrounded by elaborate borders. Long white slabs, with broad strips of tessellated work between, are laid branching away from the central composition and running towards the four walls of the church. The angles are again filled in with panel slabs



FIG. 29.—VIEW OF A PORTION OF PICTURE-FRAME.



A: DETAILS OF PILLAR-BASE.

B: DETAILS OF HEAD. 1-6.

FIG. 28.—FURTHER DETAILS OF PICTURE-FRAME (see Plate 25).

with ornamental borders. In each of the tessellated strips or bands the pattern differs considerably, and a great variety and brightness is obtained by the use of marbles of all colours.

In front of the Holy Table in the bema of this church, as in the other, is a large pattern panel, and round the slabs in the bema are, also, ornamental borders (Fig. 27).

The iconostasis has evidently been much damaged, and has been restored comparatively recently (probably in 1863). A good many of its original pieces are, however, embodied in the restoration. The present shafts are modern, but fragments of variegated marble shafts of the right size are lying in the narthex, and are no doubt portions of the original pillars. The capitals and the lintels are old, as is also the piece of pierced cresting over the beam in front of the prothesis. These old capitals, beams, and cresting are shown in detail on Plate 24. They are all elaborately carved—the beams both on the face and the soffit—and the type of carving is somewhat different from that on the similar portions of the iconostasis of the great church. Remains of late

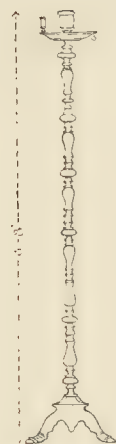
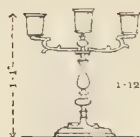


FIG. 30. —BRASS
CANDLESTICKS.

colouring can still be traced on these beams. One of the lower panels of the screen of the prothesis still exists, and this is figured in Plate 29. On the front of one of the great piers, the upper part of a fine icon frame (see Plates 20 and 25, and Fig. 28) is still to be seen, and a portion of the frame belonging to the other pier is lying in the narthex (Fig. 29). We found similar frames still in position in the church at Samari in Messenia, and in the Metropolitan Church at Mistra, and there are also some examples remaining in the churches of Constantinople.¹

(h) INTERNAL FITTINGS AND FURNITURE, TREASURES, ETC.

None of the original fittings remain in the interiors of the churches; in the great church, however, we found an abbot's throne, stalls for the monks,² lecterns, picture-stands, etc.; these are all made of common deal, are of simple and pleasing form, and probably carry on to a certain extent the tradition of the original fittings (see Plates 18 and 19).

The wooden doors of the churches are made of deal arranged in small panels (see Plates 7 and 20). They are probably contemporary with the wooden fittings in the interior, as the design of their panels is similar to that on the sides of the abbot's throne (see Plate 18).

The standard candlesticks are of the traditional types which are in general use in the Greek churches at the present day, and which are still made by the metal-workers in the towns (see Plates 18, 19, and 20, and Fig. 30).

Suspended from the centre of the great dome is a fine brass chandelier. This, from its design, appears to be of the period of the sixteenth or seventeenth century, and looks like a piece of western craftsmanship which had been imported into this remote region.

In the great church are several lamps of good traditional form, which hang before the sacred pictures of the iconostasis and, in the

transepts, before the mosaic representations of the Panagia. We reproduce drawings of two of these (Fig. 31)—the ones in the transepts. They are made of thin beaten silver, and hold the usual glass bowl with the floating wick. They are suspended with balance weights so that they can be raised and lowered.

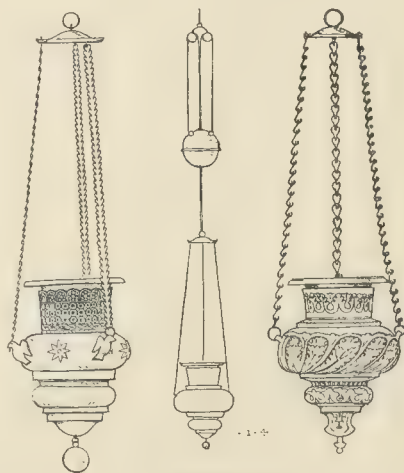


FIG. 31. —SILVER LAMPS.

¹ See Dr. Edwin Freshfield in *Archæologia*, vol. lv. pp. 431-38. In the church of the Saviour (Kahrieh Djami) at Constantinople there is a frame very similar in general design to our example, but in place of the raised bosses in the spandrels there are figures of angels, and in the centre of the pierced tympanum is a bust of Our Lord in low relief and enclosed in a circle. On the blocks of the capitals of the pillars are small heads of saints. (See Pulger; also Dr. Freshfield in article above quoted, Plate xxxv., and *Transactions of Royal Institute of British Architects*, vol. iii. New Series, Plate xxii.).

² As is customary in monastery churches, we find here that stalls are placed in the narthex as well as in the church proper (see Plate 20). "As monks considered themselves in the light of voluntary penitents, they used for a great portion of their offices that part of the church which would be employed by ordinary penitents, namely the narthex; and here, in monastic churches, we therefore find stalls. All the hours, with the exception of part of matins, lauds, and vespers, are said in this place" (Neale's *Holy Eastern Church*, vol. i. p. 211).

We also illustrate a typical censer and incense-burner which are in general use in the church. These are made of brass (Fig. 32).

The sacramental vessels (Fig. 33) consist of a silver chalice and patten, two small silver jugs, a silver spoon, and a steel lance (*λόγχη*). The chalice bears round the flat edge of the rim the words of the *Institution of the Blessed Sacrament* as given in the Byzantine Liturgies of St. Chrysostom and St. Basil, with the date and dedication added at the end.

ΛΑΒΕΤΕ ΦΑΓΕΤΕ ΤΟΥΤΟ ΜΟΥ ΕΣΤΙ ΤΟ ΣΩΜΑ ΤΟ ΥΠΕΡ ΥΜΩΝ ΚΑΛΩΜΕΝΟΝ
ΕΙΣ ΑΦΕΣΙΝ ΑΜΑΡΤΙΩΝ. ΠΙΕΤΕ ΕΞ ΑΥΤΟΥ ΠΑΝΤΕΣ ΤΟΥΤΟ ΕΣΤΙ ΤΟ ΑΙΜΑ
ΜΟΥ ΤΟ ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ΤΟ ΥΠΕΡ ΥΜΩΝ ΚΑΙ ΠΟΛΛΩΝ ΕΚΧΥΝΟΜΕΝΟΝ
ΕΙΣ ΑΦΕΣΙΝ ΑΜΑΡΤΙΩΝ. ΕΤΟΣ 1708 ΜΝΗΣΘΗΤΙ ΤΟΥ ΔΟΥΛΟΥ ΣΟΥ ΛΑΒΡΕΝΤΙΟΣ
ΙΕΡΟΜΟΝΑΧΟΣ ΓΕΡΟΝΤΑΚΗΣ

"Take, eat: this is My Body which is broken for you for the remission of sins. Drink ye all of it, for this is My Blood of the New Testament, which is shed for you and for many, for the remission of sins.¹ The Year 1708. Remember, O Lord, thy servant Laurentius the monk, a poor old man."²

The patten is a quite plain plate of thin silver, 6 inches in diameter, and having the edge slightly turned up all round. One of the jugs has two handles and two lips, one on each side. These latter are formed by slightly dinting in the circle of the rim.

In the treasury are several elaborate crosses of metal of the usual later Byzantine type, with small intricate carvings in olive wood, of scriptural subjects, set in the cross proper. We illustrate three of these (Fig. 34). There is also a large silver dish having figures of saints engraved on its face; and a book of the Gospels with an elaborately embossed metal cover.

The remaining treasures consist of three skulls in silver cases of curious workmanship, set with gems and bearing inscriptions engraved on small plain faces shaped like hearts. Two of these skulls are illustrated in Fig. 35. Such encased skulls were very common in Greek monasteries. They were much in demand as charms or cures for various ailments, etc., and were often carried considerable distances in order to exercise their reputed powers.³

The inscriptions on the three skulls are very loosely put together, but they may be rendered into English as follows:—

(1) "The sacred head of the blessed Sosipater by the hand of Michael . . . one of the disciples of the Holy Luke of Stiris in Greece during the rule of the holy monks Lucretius, Eugenius, Pancratius, and Pasius the Typikarius,⁴ 1746."

(2) "The sacred head of the blessed Joannicius the Great, one of the disciples of the Holy Luke of

¹ Rev. J. M. Neale's translation.

² It is just possible that the word *γεροντικός* may be a surname. Names with this termination are common, especially in Crete. We prefer, however, to consider that it is here used as an epithet of humility, and have so rendered it.

³ See reference to the skull of St. Seraphim, the wonder-worker, in Leake's *Northern Greece*, vol. ii. p. 517.

⁴ Typikarius is evidently the name given to the monk who has charge of the arrangement of the ceremonies—"The Ceremoniarius."



FIG. 32.—BRASS CENSER AND INCENSE-BURNER.

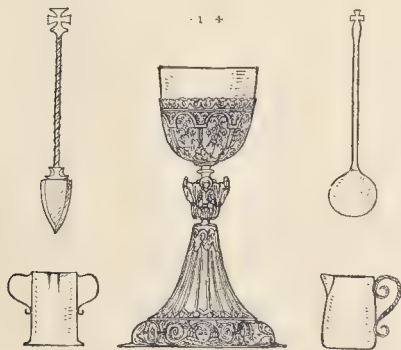


FIG. 33.—SACRAMENTAL VESSELS.

Stiris in Greece, during the rule of the holy monks Eugenius, Pancratius, and Joseph the Typikarius, by my hand Nahum + Moschopoletes, in the year 1756, May 4th."

(3) "*The head of the holy apostle Sospater, which is the property of the Monastery of Saint Luke, was restored through the co-operation of Papa Bezza, 1819.*"

On a large processional banner in the church (see Plate 19, 4) are the following words, referring to the place of his burial, quoted from the last dying instructions given



FIG. 34.—THREE CROSSES FROM THE TREASURY.

by the saint to his disciple Gregory the priest, immediately before his death, and recorded in his *Life and Acts*:—¹

ΜΕΛΛΕΙ ΤΩ ΘΕΩ ΛΟΓΟΙΣ ΟΙΣ ΑΥΤΟΣ ΟΙΔΕΝ ΑΡΡΗΤΩΣ ΔΟΞΑΣΑΙ ΤΟΥΤΟΝ ΤΟΝ ΤΟΠΟΝ ΠΛΗΘΟΣ ΠΙΣΤΩΝ ΕΡΧΕΣΘΑΙ ΜΕΧΡΙ ΤΕΛΟΥΣ.

Making the necessary corrections, the sense of this appears to be as follows:—

"God by words known to himself will glorify this place unspeakably so that a crowd of the faithful should come to it for ever."

These words are repeated on a movable picture showing the recumbent figure of the dead saint on a bed or bier in his monkish habit and with his hands crossed over his breast. This picture at the time of our visit rested on the cornice of the shrine in the north transept. Over it and filling in the semicircle under the arch is, or was, another unfinished half-length figure of the saint holding in his left hand a model of the church, and blessing with his right.

¹ *Krenos*, vol. i. pp. 53 and 167.

Wyse¹ relates that the monks told him that this latter picture was painted by an Englishman who had visited the monastery some years before and who had promised to come back and finish his work, but never did so.

These two pictures (see Plate 19, 4) conceal the canopy of the shrine which is shown in our drawing, Plate 46.

¹ *Impressions of Greece*, p. 136.

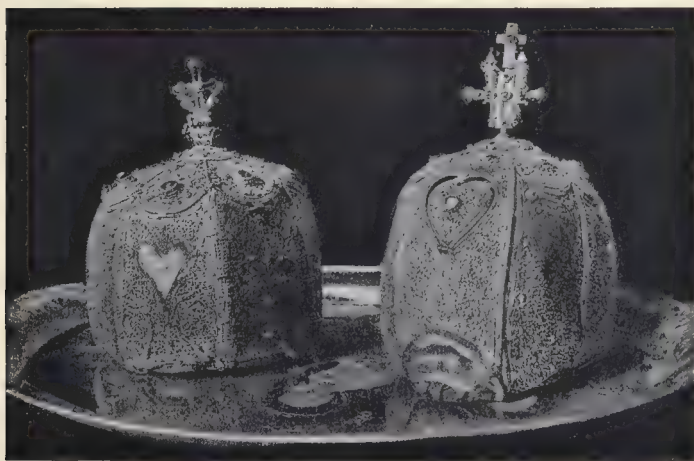


FIG. 35.—TWO ENCASED SKULLS FROM THE TREASURY.

PART III.—THE ICONOGRAPHY OF THE GREAT CHURCH

(a) GENERAL¹

THE curved surfaces of the church—the arches, vaults, pendentives, domes, etc., as well as the vertical tympana enclosed by the arches of the vaults—have, as we have already indicated, been covered with mosaics, and the greater portion of these are still in position. In the smaller chambers to the south-west and north-west of the nave there are, however, no traces of mosaics, neither do any exist on the arches, vaults, and domes of the galleries. Unfortunately, of the mosaics which covered the great dome no traces remain, and those of one of the pendentives have also disappeared. These surfaces are now covered with plaster, on which frescoes have been painted, that probably represent the same subjects which were figured in the mosaics.

The Technique of the Mosaics.—The method of fixing the mosaics was as follows: Over the structural brickwork of the surfaces to be covered, a coat of plaster was spread; this, like the first coat of plaster in ordinary wall coverings, was roughened on the face in order to make a second coat of finer stuff adhere. On the surface of this second coat, which was evidently of a very slow-setting nature, the main lines of the mosaic figure or composition were sketched on in tone with a brush, and the mosaic cubes were then pressed into this from the face, forcing up the stuff between the cubes in order to act as a key. We are inclined to think that, at any rate in the case of the single figures, the first cubes put in position were the double or treble row of gold tesserae which enclosed the subject; we have found in many cases that these do not correspond with the lines of the figures as executed, odd spaces between the lines and the final outline of the figure having been filled up with further gold cubes after the mosaics of figure had been finished in position. The backgrounds are universally formed of gold tesserae, while the figures and subjects are composed of cubes of many colours and gradations of tone. The principal coloured cubes are cut out of sheets of opaque coloured glass, while the lighter ones, such as the flesh tints, etc., are of marble. The gold mosaics are formed in the usual manner; a piece of gold leaf having been laid on glass, a thin transparent film was then spread over the same, and the whole afterwards annealed to a solid mass. The cubes do not vary greatly in size, the average being about $\frac{3}{8}$ ths of an inch. They are, however, slightly larger in the main outlines of the draperies, etc., and smaller in the

¹ In Plate 34 we give a key plan which shows the position of every figure and subject described in the following pages. In the following notes, the Byzantine Painters' Guide is referred to in three forms, viz.:—(1) Manual, the modern Greek edition, the *Ἑρμηνεία τῶν ὑπογράφων*, published at Athens in 1885; (2) Didron, the French translation of 1845, with notes by M. Didron; (3) Eng. Trans., the English translation from the French of M. Didron's *Christian Iconography*, in vol. ii. of which the Byzantine Painters' Guide appears, much abridged, in an appendix. These hagiological notes are not intended to be in any way analytical or scientific, but merely to give,

as concisely as possible, a few particulars regarding each saint represented in this church, and so, perhaps, add some additional interest to the subject of the Iconography. In preparing the notes, the following books have been consulted: Alban Butler's *Lives of the Saints* (A.B.); Mrs. Jameson's *Sacred and Legendary Art* (Mrs. J.); Smith's *Dictionary of Christian Biography* (S.D.); Guérin's "Les petits Bollandistes," *Vies des Saints* (P.B.); Migne's *Encyclopédie théologique*; *The Roman Martyrology*. The *Byzantine Calendar* (Byz. Cal.) cited is that given in Neale's *Holy Eastern Church*.

delicate gradations of the face and hands. The main portion of the gold background is laid fairly regularly in horizontal lines, up to the rows enclosing the subjects.

The drawing of the figures and of the subjects generally is usually very stiff, and the whole tenor of the work indicates that there was a fixed and established tradition by which every subject was set out according to a defined rule and description, which was adhered to even down to minute details.

(b) THE MOSAICS OF THE NARTHEX (Plates 34 to 38)

The upper part of the narthex is divided into three compartments or vaults by two semicircular arches, and there is also an arch at either end. On each of the long sides are three semicircular spaces or tympana, and the curved ends of the narthex have flat semi-domes over them. All these are covered with mosaics.

On the arches are representations of the twelve apostles,¹ full-length figures being placed on either ramp and a bust in a circle in the centre of the soffit. All the figures are clothed in white robes, their heads are encircled by nimbi, and they have sandals on their feet. On the northmost arch are represented Ο·ΑΓ·ΜΑΤΘΑΙΟΣ—Ο·ΑΓ·ΛΟΥΚΑ—Ο·ΑΓ·ΣΙΜΩΝ.² St. Matthew has white hair and beard. He holds a closed book of the Gospel in his left hand, and with the forefinger of his right hand points to it. St. Luke has brown hair and beard; he also holds a closed book of the Gospel in his left hand, but his right hand is held up in the attitude of benediction. St. Simon³ holds a closed scroll in his left hand and blesses with his right. On the next arch are figured Ο·ΑΓ·ΠΕΤΡΟΣ—Ο·ΑΓ·ΑΝΔΡΕΑΣ—Ο·ΑΓ·ΜΑΡΚΟΣ. St. Peter, an old man with a large head, has curly white hair and beard. He holds a closed scroll in his left hand and blesses with his right. St. Andrew, also an old white-haired man, holds in his left hand a long gold staff with a cross on the top, and with his right hand he blesses. St. Mark, a middle-aged man with brown hair and beard, holds the closed book of his Gospel in his left hand and blesses with his right. On the next arch are Ο·ΑΓ·ΠΑΥΛΟΣ—Ο·ΑΓ·ΙΩ·Ο·ΘΕΟΛΟΓΟΣ—Ο·ΑΓ·ΙΑΚΩΒΟΣ. The first two are old men holding closed books. St. Paul⁴ has a short white beard, and is bald but for a small tuft of hair on the crown of his head; St. John⁵ has white hair and a long beard trained to a point; St. James,⁶ a middle-aged man with brown hair and beard, holds a closed scroll in his left hand and blesses with his right. On the arch against the south wall are Ο·ΑΓ·ΘΩΜΑΣ—Ο·ΑΓ·ΦΙΛΙΠΠΟΣ—Ο·ΑΓ·ΒΑΡΘΟΛΟΜΑΙΟΣ. They are all young beardless men, each holding a closed scroll in the left hand and blessing with the right. These figures vary a good deal in their proportions, in some cases the heads being much too large, and the lines of the drawing are somewhat coarse and faulty. There is, however, an attempt to give each figure a distinct individuality, and we shall see farther on that the types here represented again appear in several subject groups which include the Apostles.

The vaults are divided into four triangular compartments by bands of mosaic ornament which meet in the centre against a circle enclosing a cross of eight equal arms (Fig. 36).⁷ In each quarter of the vault a bust of a saint is represented in

¹ The names of the twelve Apostles, figured in these arches, correspond with those given in the list in the Byzantine Painters' Guide. Mr. Didron, in a long note at the end of this list in the French edition (p. 300), discusses the various representations of the Apostles in Byzantine art. He draws attention to the fact that the list in the Guide is not the same as that given in the Gospels (St. Matthew x. 2-4, St. Mark iii. 16-19, St. Luke vi. 14-16), but that it corresponds more nearly with the one in the Canon of the Mass, where the names of James the Less and Thaddeus, however, appear in place of the two evangelists, St. Mark and St. Luke. For further details see Mr. Didron's note.

² These are named in the following order: first, the figure on east side of soffit of arch; second, the figure on the west; and third, the figure on the summit. This order will be followed generally throughout.

³ Simon Zelotes (the Zealot), or the Canaanite (28th Oct.), so called in order to distinguish him from St. Peter and St. Symeon. The appellation of Canaanite is wrong. The

surname of Canaanite has in Syro-Chaldaic the same signification that the word Zelotes bears in Greek; St. Luke translated it, the other evangelists retained the original name (A.B.). He suffered martyrdom in Persia.

⁴ St. Paul appears amongst the Apostles by virtue of his conversion and of his mission as Apostle of the Gentiles (Romans i. 1).

⁵ Mr. Didron points out (p. 300) that, while in Western art St. John the Evangelist is *always* represented as a young man—the St. John of the Last Supper—in the East, on the contrary, he generally appears as an old man—the Recluse of Patmos—except where he figures in a group, along with Our Lord, as in the Crucifixion and the Last Supper, where he is always represented as a young man.

⁶ St. James the Great, brother of St. John the Evangelist.

⁷ The cross is of gold with red lines; the background is of dark green with gold stars, and the jewels of the cross are dark green and white.

medallion.¹ In the north vault we find represented four doctors of medicine, Ο·ΑΓ·ΚΟCΜΑC—Ο·ΑΓ·ΔΑΜΗΑΝΟC—Ο·ΑΓ·ΙΩ·Ο·ΑΓ·ΚΥΡΟC. St. Cosmas, a young man with brown hair and a light beard, wears a white tunic and a purple brown robe. He holds in his right hand a knife, and in his left a medicine box. The mosaic of St. Damian no longer

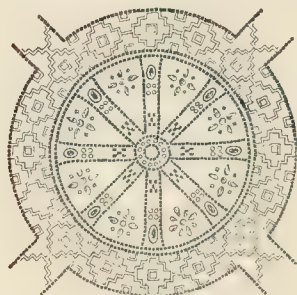


FIG. 36.—MOSAIC CROSS IN CENTRAL VAULT OF NARTHEX.

exists; it has been replaced by a bad fresco.² The figure of St. John is that of a young boy with curly hair. He holds a cross in his right hand, and his left is concealed in the folds of his mantle. That of St. Cyrus is an old man with a white beard. He holds a cross in his right hand and his left hand is raised.³

In the central vault are represented ΜΑΡ·ΘΥ·Ο·ΑΓ·ΙΩ·Ο·ΠΔΜΟC—Ο·ΑΓ·ΜΙ·Ο·ΑΓ·ΓΑΒΡΙΗΛ. The Holy Mother, placed on the vault over the doorway into the church immediately above the large head of Our Lord on the wall, is figured with hands held up on either side in an attitude of adoration; she wears a blue robe, gold girdle, and mantle of blue and gold. The lines of the drapery are well drawn, but the face is hard, the eyes staring, and the hands badly modelled. Opposite is the Forerunner (πρόδρομος), St. John the Baptist, in white tunic and black mantle with white fur edging. He has long brown hair and dishevelled beard. In his right hand he holds a closed scroll and with his left he blesses. The modelling is hard and the hands are badly drawn. On either side the two archangels, Michael and Gabriel, are dressed in white robes. They have dark green wings with white and gold edges, their faces are young and beardless, and they have brown hair plaited and tied with a white band. In their left hands they hold short triple-headed staves, and their right hands are held across the body.⁴

In the south vault we find again four doctors of medicine, Ο·ΑΓ·ΠΑΝΤΕΛΕΗΜΩΝ·—Ο·ΑΓ·ΤΡΥΦΩΝ·—Ο·ΑΓ·ΜΙ·ΚΙΟC·—Ο·ΑΓ·ΘΑΛΛΑΛΙΟC.⁵ Of these four figures, only one is in mosaic—

¹ The figures in medallion are generally represented without nimbi, the circle taking the place of the nimbus.

² Sts. Cosmas and Damian, doctors of medicine, brothers, of Aegae in Cilicia. They suffered under Diocletian and Maximian. Amongst the Greeks they succeeded to the worship and attributes of Æsculapius (Mrs. J., p. 433). Justinian erected a church in their honour at Constantinople. There is a church in Rome bearing their name which was erected in the year 526 by Pope Felix IV. They are named amongst the patrons of the science of medicine. Their relics are said to have been removed from Constantinople to Amalfi in the year 1206 by the papal legate, Cardinal Peter Capuano, a native of that town. They are mentioned in the Canon of the Roman Mass, and in the *Byzantine Calendar* they are commemorated as follows:—July 1st. The Wonder-workers and unmercenary Cosmas and Damian, martyrs at Rome. Nov. 1st. The Unmercenary Saints, Cosmas and Damian.

There exists in this church of St. Luke of Stiris a small picture with the following title: ΟΙ ΑΓΙΟΙ ΑΝΑΓΥΡΟΙ (unmercenary; without fees). This picture is divided into two halves in the height; the upper half has on the left a three-quarter-length figure of St. Cosmas with small medicine chest and knife (scapula); on the right is a similar figure of St. Damian; they are entitled ΚΟCΜΑC ΚΑΙ ΔΑΜΙΑΝΟC ΟΙ ΕΞ ΡΩΜΗC. In the lower half of the picture are further representations of the saints. St. Cosmas holds a small gold tubular box with open hinged lid. St. Damian has a small chest, and here they are called ΚΟCΜΑC ΚΑΙ ΔΑΜΙΑΝΟC ΟΙ ΕΞ ΡΩΜΗC.

³ The figures of St. John and St. Cyrus are both those of martyrs. St. Cyrus was a doctor of medicine by profession, and St. John was a companion of St. Cyrus. They suffered death by decapitation under Diocletian at Alexandria, in conjunction with the three holy virgins, St. Theoctista, St. Theodosia, and St. Eudoxia, and their mother, St. Athanasia.

The Christians of Alexandria carried the bodies of St. Cyrus

and St. John into the church of St. Mark and placed them together in one tomb, while those of the three virgins and their mother were placed in another. Later on, the Patriarch Cyril transferred the two bodies into the church of the Evangelists on the sea-shore, where they were the means of working a number of miracles, and they were afterwards taken to Rome and placed in the church of St. Praxedes. They are commemorated in the *Greek Calendar* and in the *Roman Martyrology* on 31st January. (*Byz. Cal.* 31st January. Cyrus and John, Unmercenary Saints.)

⁴ In the mosaics of the cathedral church of Monreale in Sicily (twelfth century) similar representations of the archangels, set in circles, are to be seen in the transepts.

⁵ St. Panteleimon (the all-merciful), a doctor of medicine; he suffered martyrdom at Nicomedia under Diocletian and Maximian in 303. He is patron of physicians, and is commemorated on 27th July, the date of his death. (*Byz. Cal.* 27th July. The great martyr and physician and unmercenary saint Panteleimon.) His relics were transferred to Constantinople, where Justinian erected a church in his honour in the sixth century. Charlemagne afterwards obtained these relics, took them to Gaul, and placed them, some at Lyons and the remainder in the famous abbey of St. Denis, near Paris.

⁶ St. Tryphon, a native of Apamea in Phrygia, was early noted for his powers in healing the sick and driving out devils. He was prosecuted under Decius, and eventually suffered martyrdom along with the Roman Tribune Respicus, whom he had converted to Christianity (10th November). Their bodies were afterwards transported to Rome and placed in the church of the Holy Spirit (P.B.).

⁷ St. Mocius, martyr at Byzantium under Diocletian. (*Byz. Cal.* 11th May. The Holy Martyr Mocius.) Baronius mentions that Constantine erected a church in his honour at Constantinople.

⁸ St. Thallaleus, a distinguished doctor of medicine, suffered

that of St. Mocius. He is represented as an old man with white hair and short white beard. In his left hand he holds a book and with his right hand he blesses. The other three figures are restored in fresco.

Of the mosaics on the wall surfaces and apses we propose to consider, first, the one at the north end, continuing with those on the east wall and the one at the south end, and concluding with those on the west wall.

The mosaic in the apse head at the north end of the narthex represents the subject known in Byzantine iconography as Ο-ΝΙΠΤΗΡ, "The Washing of Feet" (Plate 38). In the centre of the composition, seated on a bench, is the figure of St. Peter. His right foot and leg, bared to above the knee, is stretched out towards Christ, his left hand holds back his robe, while his right is held up above his head in allusion to his words



FIG. 37.—MOSAIC PANEL OF THE CRUCIFIXION; ON THE EAST WALL OF THE NARTHEX.

quoted in St. John's Gospel, ch. xiii. v. 9—"Lord (wash), not my feet only, but also my hands and my head." On the right of Peter, Our Lord, bending downwards toward him, holds the saint's foot in a napkin and is in the act of drying it with both hands. Beneath is a basin of water curiously represented in perspective, the water indicated by wavy lines inside the basin; behind Christ are five apostles, one of whom, his right foot raised upon a bench, is in the act of undoing his sandal. On the other side are the remaining six apostles. One of these, a young man, seated on the same bench as St. Peter, is also engaged in untying his sandal, while his head is turned round towards the centre of the picture in an unnatural attitude. The other figures stand looking on. All the apostles have white garments, and their heads are without nimbi. Our Lord wears a blue robe over a white and gold tunic. His head is surrounded by a large cross nimbus, and the expression on his face is calm and absorbed. We see on these figures of the apostles traces of distinct individuality, and they resemble very closely those of the single figures in the arches, which we have already described.

martyrdom under Nuerian in the year 284 in the district called Edessa, of the town of Aegae in Cilicia. (*Byz. Cal.* 20th May. Thallaleus, martyr). There existed a monastery

bearing his name at Jerusalem, and also some chapels at Constantinople. His relics now enrich the church of St. Nicolas at Verona.

The subject in the north tympanum of the east wall is Η·CΤΑΥΡΩCΙC—"The Crucifixion" (Fig. 37). In the centre is the figure of Our Lord nailed to the cross. The body is nude except for a linen cloth which encircles the loins and falls down to the knees. The head, which is encircled with a cross nimbus, falls over on the right breast, and the expression suggests sadness and pain. The lines of the body are thin and attenuated, and the contours of the anatomy are shown very conventionally by broad lines of dark tint. Blood and water spurt from the wound in the right side, while from those in the hands and feet, drops of blood issue. The feet are nailed separately, one nail through each foot, to a board which is fixed to the cross.¹ The cross is raised on a small mound, in the centre of which is a representation of the skull of Adam and two cross-bones, and on these, drops the blood from the wounds in the feet. On the top of the cross is another board bearing the inscription ΙC·XC.; on either side of this board is a circle with three tripartite rays issuing therefrom. In the centre of each of these circles a human head looks outwards away from the figure. That on the right of Christ is coloured red and the other pale blue. They represent the sun and the moon. On the right of the cross stands the figure of the Blessed Virgin, and on the left that of St. John the Evangelist. Both heads bear nimbi. The Holy Mother is draped in a blue robe and mantle edged with gold. Her face is turned to Christ and her right hand is held out upwards towards him, while with her left she holds her mantle at her neck. The head is badly drawn and the expression is vacant. The figure of St. John is that of a young man with a slight beard; he is clad in a white robe and mantle, and leans towards the right in an attitude of dejection, with the cheek resting on the right hand, while with the left hand he clutches the folds of his mantle. The face is indifferently drawn and bears a look of pain somewhat inadequately expressed. The feet are badly placed, the figure being out of the equilibrium, and it is doubtful if it could stand upright as here represented. Above the two figures are the following inscriptions: ΙΑΟΥ·Ο·ΥC·CΟΥ—ΙΑΟΥ·Η·ΜΑΡ·CΟΥ. "When Jesus saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, *Woman, behold thy son!* Then saith he to the disciple, *Behold thy mother!*" (St. John xix. 26, 27). Generally, this composition is very inferior in drawing and modelling to those of the other subjects in the narthex, and it contrasts very unfavourably with the representation of the same subject in the church at Daphni, which is one of the finest compositions we have met with.²

In the central tympanum, immediately over the great door leading from the narthex into the church, is a representation, on a large scale (Fig. 38), of the upper part of the figure of Our Lord.³ It is inscribed ΙC·XC. The head, encircled by a cross nimbus, is covered with long brown hair falling in curls over the left shoulder and has a short brown beard and moustache. The expression of the face is calm, benign, and full of sweetness, the modelling is round and full, the workmanship is very careful, every detail having been studied, and the gradation of tone has none of the harshness which we observed in so many of the other mosaics in the church. The tunic is white with a good deal of gold in it, and a blue mantle covers the shoulders and falls over the left side. The right hand is held in front, in the attitude of blessing,⁴ while the left hand, covered by the mantle, holds the Book of the Gospels open at the 12th verse of the 8th chapter of St. John's Gospel: "*I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.*"⁵

¹ This board is known as the *Suppeancum*—the Supporter of the Feet. See Diehl, p. 46, and reference there given to Martigny, *Dict. des ant. crist.* 192, 193.

² For comparisons with further representations of this subject see Diehl, p. 47; Didron, p. 196, note; and Schlumberger, *Un Empereur Byzantin*, p. 580.

³ For the description of the manner in which the figure of Christ should be represented see the Manual, p. 258, Eng. Trans. p. 394; Didron, p. 452; see also note on same page in which Mr. Didron discusses the subject at some length.

⁴ Christ here blesses with the second and third fingers touching the thumb, the first being held straight out and the fourth slightly bent, thus forming the sacred monogram Ι·Η·C. In the numerous figures of saints, represented in the act of blessing, on the mosaics of this church, we find that the

arrangement of the fingers varies, sometimes only one finger (the third) and the thumb touching. The Byzantine Painters' Guide (Manual, p. 258; Eng. Trans. p. 395; Didron, p. 455 and note, and Introd. xl.) gives minute directions how to represent the hand in blessing. In effect, it says that the first finger remains upright forming I, the second finger being curved represents C, the thumb crossing the third finger makes X, while the little finger being also curved forms another C. We thus get another variety of the sacred monogram, namely, ΙC·XC. Presumably on our mosaics, where the thumb and the third finger touch, the craftsman has intended to represent this symbolism, but it is not very clearly done.

⁵ In the Capella Palatina at Palermo there is a 12th-century mosaic of the head of Christ identical with this one in nearly every respect.

There is evidently a deep symbolism intended in the placing of this figure of Christ thus in this position (see Plate 35). It will be observed that, if the full length of the figure were drawn, it would completely cover the doorway, the feet resting on the sill. This suggests an application of the words of our Lord quoted in St. John's Gospel, chapter 10, verse 9. "*I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture.*"



FIG. 38.—MOSAIC PANEL OF HEAD OF CHRIST; OVER CENTRAL DOORWAY FROM THE NARTHEX INTO THE CHURCH.

The Byzantine Painters' Guide¹ directs—that in this place shall be represented Christ seated on a throne with the Book of the Gospels open at these words from St. John's Gospel which we have just quoted.

In the remaining compartment of the east wall is a representation of the subject known in Byzantine Iconography as "The Descent into Hell," but called here Η·ΑΝΑΚΤΑCΙC,

¹ Manual, p. 254; Didron, 436; Eng. Trans. p. 390.

"The Resurrection" (Fig. 39). As Mr. Diehl has pointed out, quite a different composition is described under this heading in the *Byzantine Painters' Guide*, and we can only conclude that in the present instance the wrong name has been put to the subject, which should have been entitled Η·ΕΙC·ΤΟΝ·ΑΔΗΝ·ΚΑΘΟΔΟΣ. In the picture before us, the figure of Our Lord occupies the centre of the composition; he stands with a double cross held in his right hand and planted on the top of a mound, symbolic of his triumph over the power of darkness, and of the redemption of mankind; his mantle, flying upwards under the left arm, indicates violent action. Under his feet, which are covered with sandals, we see, realistically represented, the broken gates of the nether world, locks, chains, and hinges rent apart and scattered. On Christ's left, Adam and Eve, their heads encircled with nimbi, appear coming out of the tomb, which is here shown as a sarcophagus



FIG. 39.—MOSAIC PANEL ENTITLED "THE RESURRECTION"; ON THE EAST WALL OF THE NARTHEX.

having the side ornamented in a typical Byzantine manner (see Fig. 39). The figure of Adam, an old bearded man with long white hair, is in the attitude of rising up; his right hand is stretched out and grasped by the left hand of Christ in which one sees the mark of the nail-wound. Behind Adam stands Eve clad in a red mantle which is thrown over her head; she holds out both hands, which are covered by her mantle, in an attitude of appeal. On the right side of Christ are David and Solomon standing in a panelled sarcophagus, the cover of which lies in front. Their heads are nimbed, and they have their hands stretched out in supplication towards the Saviour. They are both clad in royal robes and have crowns on their heads. The head of David, that of an old man with white hair and short beard, is turned towards Christ. Solomon, on the contrary, is represented as a youth, and his head is turned away from Christ towards David as if looking to him for guidance. Solomon's mantle is of a brownish purple colour, while that of David has more of a blue tinge and his tunic is red. The head of Our Lord, which looks straight in front, has full brown hair falling behind in curls, and a short beard of the same colour. The head is rounder and the neck thicker than in the other representations, and the proportion of the body is rather short. The heads are all well modelled and full of expression, that of David being specially so. In this example, only the five figures appear. In the representation of the same subject at Daphni there are

double that number, while the description in the Byzantine Painters' Guide¹ indicates a very elaborate and crowded composition.

At the south end of the narthex is a representation of the "Doubting of Saint Thomas," here designated ΤΟΝ ΘΥΡΩΝ ΚΕΚΛΕΙΜΕΝΩΝ² (Plate 38). In the centre of the subject is a closed door in front of which stands a figure of Our Lord, dressed in a gilt tunic with a purple mantle falling in straight folds down to the feet and over the left arm to the knee. The head is surrounded by a nimbus, and from the divine body and wounds rays of gold light radiate. Brown hair falls in long curls over the left shoulder, and the short beard and moustache are of the same colour. The nose is long and the face is well modelled and bears a thoughtful expression. The right hand is raised, and one sees in it the mark of the nail. With his left hand, also pierced, Our Lord lifts a fold of his garment in order to expose the wound in his right side to Thomas,³ who, bending slightly forward, raises his right hand and is about to touch the wound in the side with his forefinger. The head of Christ is turned slightly towards Thomas, but looks over him to the disciples beyond. The disciples are grouped round on either side, and they are all bearded except Thomas and one other. The figure behind Thomas is that of an old man with white beard and bald head, similar to that of St. Paul on the arch, and on the other side stands another old man with curly white hair and beard, his right hand stretched out towards Christ and his left hand holding a closed scroll. This figure is similar to the one of St. Peter on the arch. Several of the other apostles also hold scrolls. Two more figures are those of old men with white hair, and the remainder have brown hair and closely cut beards and represent men in the prime of life. They all wear whitish robes, the draperies of which are somewhat similar.⁴ As in the picture opposite—the Washing of Feet—each head is more or less characteristic, and they all have a close resemblance to the detached figures of the apostles represented on the arches of the narthex.

These two mosaic pictures, and the figures of the apostles on the arches, have probably been executed by the same hand, and show a distinct difference of workmanship from the other mosaics of the narthex. They are somewhat stiff throughout in drawing and modelling, and the folds of the draperies are very much emphasised by their having been drawn in with heavy lines. The craftsman has very cleverly brought out the difference between the tunic and the mantle, which are both white, by lining in their shadows and folds with a separate colour for each. In these lines of colour, green, red, and yellow predominate.

On the tympanum over the south window of the west wall (Plate 36) we find—Ο ΑΓΙΟΣ ΚΩΝΣΤΑΝΤΙΝΟΣ—Η ΑΓΙΑ ΕΛΕΝΗ.⁵ They stand holding between them a large double cross.⁷ On either side, in medallion, are represented two figures on a much larger scale, Η ΑΓΙΑ ΘΕΚΛΑ⁸—Η ΑΓΙΑ ΑΓΑΘΗ,⁹ while below in smaller circles we find Η ΑΓΙΑ ΑΝΚΤΑΚΙΑ.¹⁰

¹ Manual, p. 138; Didron, p. 199; Eng. Trans. p. 319. Mr. Diehl (p. 42) discusses at some length the various representations of this subject.

² St. John's Gospel, ch. xx., verses 26-29.

³ Unfortunately the mosaic of the head of Thomas has disappeared and been replaced by a fresco.

⁴ Mr. Diehl says (p. 41) that this mosaic is the earliest known representation of the subject in the East. There is a mosaic panel of the same subject, similarly treated, at Daphni, on the west side of the south transept. The disposition of subject in our picture agrees generally with the instructions laid down in the Byzantine Painters' Guide (Manual, p. 140; Didron, p. 203).

⁵ Constantine the Great, Roman Emperor.

⁶ Helena, Empress, and mother of Constantine.

⁷ They are generally so represented in Byzantine Iconography, one standing on either side of a cross with two transverse beams as here shown, the figures clad in imperial robes, and having crowns on their heads. Compare illustrations of this subject given in Schlumberger's *L'Épique Byzantine*, p. 81, and in same author's *Un Empereur Byzantin*, p. 171. (*Byz. Cal.* 21st May. The glorious, great, and God-crowned Princes, Constantine and Helena.)

⁸ St. Thecla of Iconium in Lycæon, virgin and martyr.

She is styled by the Greeks the first female martyr. Converted by the preaching of St. Paul, she attended him in several of his apostolic journeys, "studying to form her own life upon that excellent model of Christian perfection" (A.B.). Although much persecuted, she never really suffered martyrdom, for, when thrown to the lions, they refused to do her harm. She is, however, styled virgin and martyr by such writers as St. Gregory of Nazianzus, St. Chrysostom, and St. Austin, and her sufferings justly earned for her the title. The latter part of her life she spent in devout retirement in Isauria where she died. She was buried at Seleucia (A.B.). Milan Cathedral is dedicated in her name, and it contains a portion of her relics. She is commemorated on September 24th. (*Byz. Cal.* 24th Sept. The great martyr Thecla, the equal of the Apostles.)

⁹ St. Agatha, virgin and martyr. She suffered at Catania, in the persecution of Decius A.D. 251. She is patroness of the Island of Malta (A.B.). Three churches were dedicated in her name, at Rome, and one was enriched with her relics by Gregory the Great. One of the churches in Ravenna bears her name. She is commemorated on the 5th of February, and is specially honoured by the Roman Church in being mentioned in the Canon of the Mass.

¹⁰ St. Anastasia, virgin and martyr, commemorated by the Greek Church on December 22nd. (*Byz. Cal.* 22nd Dec.

Η·ΑΓΙΑ·ΦΕΒΡΩΝΙΑ¹—Η·ΑΓΙΑ·ΕΥΓΕΝΙΑ.² This composition is shown in full detail and colour on Plate 36, and it is therefore unnecessary to further describe here the figures composing it.

In the central tympanum, that over the west door, are five medallions of saints, which surround the arch of the doorway. In the summit of the circle³ is Ο·ΑΓ·ΑΚΙΝΔΥΝΟΣ. To the left are Ο·ΑΓ·ΠΗΓΑΣΙΟΣ and Ο·ΑΓ·ΑΝΕΜΠΟΔΙΣΤΟΣ, on the other side are Ο·ΑΓ·ΑΦΘΟΝΙΟΣ and Ο·ΑΓ·ΕΛΠΙΔΗΦΟΡΟΣ.⁴ Pegasus is an old man with white hair and beard. Acindynus and Aphthonius are middle-aged men with brown hair and beard. Elpidophorus is a young bearded man, and Anempodistus a beardless youth. Each figure holds a martyr's cross, and the expressions of the faces are varied and the robes of different colours.

In the remaining compartment of the west wall, over the north window, are full-length representations of three female saints: Η·ΑΓΙΑ·ΕΙΡΗΝΗ⁵—Η·ΑΓΙΑ·ΑΙΚΚΑΤΑΡΗΝΑ⁶—Η·ΑΓΙΑ·ΒΑΡΒΑΡΑ.⁷ The two former are in royal robes with crowns on their heads, and the last is in the garb of an abbess (?). They all hold crosses. Below these are three other female saints in medallion: Η·ΑΓΙΑ·ΕΥΦΗΜΙΑ⁸—Η·ΑΓΙΑ·ΜΑΡΗΝΑ⁹—Η·ΑΓΙΑ·ΙΟΥΛΙΑΝΗ.¹⁰ This composition is fully illustrated in Plate 37.

The great martyr Anastasia, the dissolver of charms (τῆς φαρμακολύτης.) She was sentenced by the Prefect of Illyricum to be burnt alive, 25th December A.D. 304. The Roman Church commemorate her in the second mass for Christmas Day, where she is specially mentioned in the Office. She is also named every day in the Ordinary of the Roman Mass. Her body was removed to Rome and laid in the church which still bears her name. Her relics were afterwards transmitted to Constantinople in the time of Leo the Thracian, about A.D. 460, and deposited first in the church of St. Anastasia, and afterwards in St. Sophia; they were, however, lost when the city was taken by the Turks (A.B.).

¹ St. Febronia, virgin and martyr, suffered in Syria under Diocletian A.D. 304. (Byz. Cal. 25th June. The Holy Martyr Febronia.)

² St. Eugenia, virgin and martyr, suffered at Rome under Valerian about the year 257 (A.B.). (Byz. Cal. 24th Dec. The holy martyr Eugenia.)

³ Mr. Diehl (p. 45) is in error in stating that the figure here represented is that of Christ.

⁴ St. Acindynus, St. Pegasus, St. Anempodistus, St. Aphthonius and St. Elpidophorus, five martyrs in Persia, under King Sapor. (Byz. Cal. 2nd Nov. Acindynus and his companions, martyrs.)

⁵ St. Irene, a martyr of the first century. (Byz. Cal. 5th May. The glorious and great martyr Irene.) She was the daughter of a small king named Licinius, and was converted to Christianity by St. Timothy the disciple of St. Paul. Very little is known about her, but she is greatly honoured by the Greeks, and many churches are supposed to be dedicated in her name, and amongst them the one at Constantinople built by Justinian. This, however, is not really the case, as the church at Constantinople was dedicated, not to the Saint, but to Christ, under the attribute of Our Lord of Peace. Constantine dedicated three churches to Christ under three different attributes:—1. St. Sophia, Our Lord of Wisdom; 2. St. Irene, Our Lord of Peace; 3. St. Dynamis, Our Lord of Power.

⁶ St. Catharine of Alexandria, virgin and martyr. According to the story, she was of royal rank, being descended through her father from Constantius Chlorus, father of Constantine the Great, and her mother was an Egyptian Princess. She was a great scholar and philosopher, but by embracing Christianity she incurred the wrath of the tyrant Maximinus II. He sentenced her to be broken between wheels, but when she was tied to them, and they were set in motion, they fell to pieces. She was eventually beheaded. Her body was translated in the 8th century to the great monastery of St. Catharine on Mount Sinai, where it has since remained. The legend of St. Catharine does not date back earlier than this period. The beautiful allegory of her marriage with Our Lord is often found represented in ecclesiastical art. She is the patroness of learning, and is also a favourite patron saint of princesses and ladies of noble birth. (Byz. Cal. 25th Nov. The great martyr of Christ, the all-wise Ecaterina.)

⁷ St. Barbara was a daughter of Dioscorus, a noble of Heliopolis. He, loving her exceedingly, and fearful, on account of her great beauty and wealth, that she would be demanded in marriage and taken away from him, shut her up in a high tower, where she applied herself to study and meditation. Becoming convinced of the fallacy of Paganism and hearing of the fame of Origen, she wrote to him wishing to know more of his teaching. He sent her a disciple disguised as a physician, who perfected her conversion and baptized her. Her father, who was violently opposed to the Christians, being enraged at this, persecuted her, and eventually beheaded her with his own hands. She is the patroness of armourers and gunsmiths, of firearms and fortifications. (Byz. Cal. 4th Dec. The great martyr Barbara.) We cannot suggest any special reason why the first church on this site was dedicated to St. Barbara, unless it be the idea of seclusion, suggested by her having been kept shut up in a tower.

⁸ St. Euphemia, virgin and martyr. She suffered martyrdom by fire at Chalcedon under Galerius, A.D. 307. A great church was built over her tomb, and in this the Council of Chalcedon met in 451. For several years after her death her body was said to distil drops of blood, which precious drops were received on sponges and always remained in the same state. On account of the incursions of the Persians, her body was transferred to the church of St. Sophia, Constantinople. During the iconoclastic controversy she was looked upon as a friend of the party of Images, and Constantine Copronymus sought to have her bones flung into the sea, but they were rescued by the other party. A church was dedicated in her name at Rome as early as the time of Gregory the Great, and Codinus says that there were no less than four churches bearing her name in Constantinople. The most splendid one of these was built in her honour by Constantine the Great. It was desecrated and turned into a stable by Constantine Copronymus, but afterwards restored by the Empress Irene, when the bones of the saint were placed in it. (Byz. Cal. 16th Sept. The great martyr and all-celebrated Euphemia.)

⁹ St. Marina, virgin and martyr, better known as St. Margaret of Antioch. The daughter of a pagan priest, she was instructed in the Christian religion by her nurse. Whilst she was tending sheep, the governor of Antioch passing by was captivated by her beauty and wanted to marry her. Finding that she was a Christian he tried, along with her father, to get her to abjure her faith, but she remained steadfast and was subjected to torture. After much persecution she suffered death by decapitation at Antioch in Pisidia about the year 275. (Byz. Cal. 17th July. The great martyr Marina.) She is honoured as the protectress of women with child. She was also the chosen type of female innocence and meekness. Her name, which signifies a pearl, was given to the daisy. St. Margaret of Scotland was named after her (Mrs. J.).

¹⁰ St. Juliana, virgin and martyr, beheaded at Nicomedia under Diocletian (Byz. Cal. 21st Dec. Juliana of Nicomedia,

We thus find that the narthex of this church is embellished with a fine iconographic scheme in mosaic. It is very usual to represent, in a narthex, scenes from the life of Our Lord, and these vary as circumstances dictate, and in accordance with the disposition of the iconography in other parts of the church. For instance, in the church at Daphni, two scenes figuring in our narthex, viz. the Crucifixion and the Descent into Hell, are placed on the walls of the north transept. In churches where the walls are lined with marble, and the vaults with mosaic, the semicircular tympana in the narthex, being comparatively low down, lend themselves especially to picture subjects, and in the present case we have, on these spaces, which are well lighted and easily seen, a progressive series of picture subjects; while in the spaces which are less favourably disposed for light and observation we have figure subjects of less importance. In these mosaics we find traces of the workmanship of different hands, and consequently, to a certain extent, a variety in the manner of drawing and execution. On the whole, the subjects are pleasing in composition and harmonious in general arrangement, and never give one the idea of over-elaboration.

In the ornaments and borders framing in the different subjects there is simplicity and moderation of treatment. The bands dividing up the vaults are of a geometric pattern and are the same throughout (Plate 55, Fig. D). In those forming a frame round the subject-panels of the tympana the same motive is also repeated in every case, the pattern consisting of a detached flower opened out square in a conventional manner. The ornaments round the end apses, however, vary in each case (see Plate 38), and on the soffit of the arch over the entrance to the church the design consists of a continuous flowing band of stem, leaf, and flower (Plate 55, Fig. B), while on the arch opposite it takes the form of a succession of intertwining bands enclosing circles filled in with crosses, birds, and geometric devices (Plate 55, Fig. C). Over the plaster coping of the marble lining there is a plain band of coloured plaster before the mosaic commences. This is flush on face with the mosaic and is about four inches deep. It prevents a spectator in the narthex from losing sight of any of the mosaic ornaments, and saves an unnecessary waste of the more precious material.¹

(c) THE MOSAICS OF THE INTERIOR OF THE CHURCH

The Lower Stage under the Galleries at the West End of the Solea.—The vaults, arches and tympana of the spaces under the galleries are covered with mosaics arranged similarly to those in the narthex previously described. In the two spaces to the west of the solea and north and south of the entrance are represented figures of holy monks and bishops. The arches being of narrower span than those in the narthex, only standing figures are represented on them, there being no room for a figure in medallion on the summit of the soffit. All the full-length figures have nimbi.

On the archway entering the space to the north from the western square are two figures, Ο·ΑΓΙΟΣ·ΔΑΝΙΗΛ·Ο·ΤΗΣ·ΚΗΤΕΟΣ² and Ο·ΑΓΙΟΣ·ΘΕΟΔΩΡΟΣ·Ο·ΣΤΟΥΔΙΤΗΣ³—St. Daniel of the Scete⁴ and St. Theodore of the Studium. Both are old men with white hair and long white pointed beards. They stand on a green ground, and are clad in monastic habit, the lower garment being red and the upper a rich purple brown; a cord hangs down from the waist in front and is divided into two, one half going round each way like a loop, in front of the knee; both hands are held in front of the body, the palms being opened outwards and nearly touching.

martyr). Gregory the Great mentions that her bones were translated to Rome.

¹ In this connection see Lethaby and Swainson, *St. Sophia*, p. 275.

² St. Daniel of the Scete, also known as St. Daniel of Egypt. Martyr at Caesarea under Galerius and Maximinus, A.D. 309. He is commemorated on February 16th.

³ St. Theodore of the Studium. A monk of the famous

monastery of that name at Constantinople, of which he eventually became Hegumenus or Abbot. He was one of the well-known Byzantine hymn writers, and was an able opponent of the iconoclasts during the famous controversy. He died in banishment November 11th, 826. (*Byz. Cal.* November 11th. Our Father, Theodorus of the Studium, confessor.)

⁴ See also, illustrations in Schlumberger's *L'Épopée Byzantine*, p. 29.

In the tympanum of the west wall of this space is a representation in bust of a figure in monkish garb (see Plate 42), entitled Ο·ΑΓΙΟΣ·ΔΟΥΚΑΣ·Ο·ΓΟΥΡΝΗΚΗΟΤΗΣ. It represents a man of middle age with brown hair and beard, clad in light red robe and deep brown mantle, and with the hands held up on each side in an attitude of adoration. This figure is very well modelled, being quite natural and life-like, and evidently intended as a portrait.

In the four triangular divisions of the vault over this are four medallion figures of monks: Ο·ΑΓ·ΘΕΟΚΤΙΣΤΟΣ·Ο·ΑΓ·ΜΑΞΗΜΟΣ·Ο·ΑΓ·ΝΕΙΛΟΝ·Ο·ΑΓ·ΔΝΡΘΕΟΣ.⁶ They are all old men with white hair and beards. They have crosses in their right hands, and the left hands are held up in front, palms outwards.

On the wall over the triple arcade to the north are two further medallions similar to the last: Ο·ΑΓ·ΙΩΑΝΝΙΚΙΟΣ⁷ and Ο·ΑΓ·ΣΙΣΕΟΣ.⁸

On the arch leading into the main square of the church are four figures in monkish garb, somewhat similar to those on the arch already mentioned. They are: Ο·ΑΓΙΟΣ·ΑΡΣΕΝΙΟΣ·Ο·ΑΓΙΟΣ·ΙΛΑΡΙΩΝ·Ο·ΑΓΙΟΣ·ΑΝΤΩΝΙΟΣ·Ο·ΑΓΙΟΣ·ΕΦΡΑΙΜ.⁹ St. Arsenius and St. Hilarius have white crosses in their right hands, and their left hands are held up open in front of them. St. Antony has a dark green hood thrown over his head. He blesses with his right hand, and with his left he holds a closed scroll. St. Ephraim is similar, but without the hood.

Turning now to the compartment on the south side, we find, on the archway entering from the western square, these figures: Ο·ΑΓΙΟΣ·ΜΑΚΑΡΙΟΣ·Ο·ΑΙΓΥΠΤΙΟΣ¹⁰ and Ο·ΑΓΙΟΣ·ΙΩ·Ο·ΤΗΣ·ΚΑΗΜΑΚΟΣ.¹¹ They are both exactly similar to those on the corresponding arch.

On the tympanum of the west wall is a figure very similar to that on the other side,

¹ St. Luke, Gournikiote. Diehl (p. 53) mentions that he has been unable to find any reference to this saint or to his epithet. He concludes that he was a nearly contemporary Greek saint, like St. Nicon of Sparta, the mosaic of whom is a companion picture to this one. The name appears to suggest a St. Luke of Gournikia. On the slope of Mt. Chelmos in the northern part of the Peloponnese (Achaia) lies a village called *Gourianika* (Baedeker's *Greece*, p. 290); near it and higher up on the hillside is a cave, the likely abode of a hermit. There is no evidence on this point, but the idea seems a likely one. St. Luke the *Gourianikiote* abbreviated to *Gournikiote*.

² St. Theoctistus, Anchorite and Abbot of the Laura of St. Euthymius in Palestine. He died about 466. (*Byz. Cal.* 3rd September. Our Father, Theoctistus, Synascete of the great Euthymius.)

³ St. Maximus the Great, Abbot of the Chrysopolis monastery near Constantinople. He was the great opponent of monothelism, and his name appears amongst those present at the Lateran Council under Martin I., A.D. 649. His extant works are considerable. He was eventually deposed, and died in prison A.D. 662 (*Byz. Cal.* 21st January. Maximus the Confessor.) He is honoured by the Latins on 13th August.

⁴ St. Nilus, Anchorite and Father of the Church (12th November). He was a prefect of Constantinople, but disgusted with the vices of the court of Arcadius he withdrew himself from the world about the year 390, and with his son Theodulus he betook himself to a solitary life in the desert of Sinai, where he eventually died. His bones were afterwards brought to Constantinople and deposited in the Church of the Holy Apostles during the reign of Justin the younger (A.B.).

⁵ St. Dorotheus, Abbot, the Theban Anchorite. He retired from his monastery into the desert, where he lived an austere life for over sixty years. He died towards the end of the fourth century (A.B.). He is commemorated on 5th June, and must not be confounded with St. Dorotheus, Martyr, Bishop of Tyre, who is commemorated on the same day.

⁶ St. Joannicius, Abbot and Anchorite. (*Byz. Cal.* 4th November. Our Father, Joannicius the Great.) He was a soldier of the Imperial Guard, but at the age of forty he retired to Mount Olympus in Bithynia, where he lived in several monasteries, receiving instruction in the duties of a monastic life. He afterwards led the existence of a hermit for twelve years. He later took the religious habit in the monastery of Eresse, and became famous throughout the East for his gifts of

miracles and prophecy. He was a zealous defender of images during the iconoclastic controversy. He died in a cell near his monastery in 845 (A.B.).

⁷ St. Sisoës, Egyptian Anchorite. (*Byz. Cal.* 6th July. Our Father, Sisoës the Great.) He quitted the world in early youth and retired to the desert of Scete, where he lived for some time. The desire of finding a retreat still more unfrequented induced him to cross the Nile and hide himself on the mountain where St. Antony had died. Here he lived for over sixty years, and died about the year 429 (A.B.).

⁸ St. Arsenius, Anchorite (19th July). A Roman by birth, he went to Constantinople on the recommendation of the Bishop of Rome to become tutor to the children of Theodosius, but the attractions of a solitary life induced him to forsake the court and betake himself to Egypt, where he became a hermit in the desert of Scete and lived there fifty-five years, dying about the year 449.

⁹ St. Hilariion, Anchorite. A contemporary of St. Antony. He lived in a desert place seven miles from Gaza in Palestine, and was of great repute as a worker of miracles; late in life he forsook his retreat and journeyed through Palestine to Babylon, thence to Egypt, Sicily, and Cyprus, where he died about 371. St. Jerome wrote his life. (*Byz. Cal.* 21st October. Our Father, Hilariion the Great.)

¹⁰ St. Antony the Great, Patriarch of Monks, first Father of the Hermits of Egypt. He was born of Christian parents near Heraclea in Upper Egypt. He early betook himself to an ascetic life, but he had reached the age of fifty-five before he founded his first monastery. He died in 356, aged 105 years. He is commemorated on 17th January.

¹¹ St. Ephraim the Syrian, Doctor of the Church. A disciple of St. James, Bishop of Nisibis. He retired to the mountains near Edessa when a comparatively young man, and there he lived a life of great austerity and gave himself up to study and writing. He died about 373, and is commemorated on 28th January.

¹² St. Macarius the Egyptian, or the Elder, so called to distinguish him from St. Macarius of Alexandria. Both saints lived in Egypt in the fourth century, and their characters and deeds as recorded are almost indistinguishable. One of them is said to have been a disciple of St. Antony. Both are commemorated on the same day, 19th January. Macarius is described in the Manual as a very old man (γέρων πρελλός).

¹³ St. John Klimakos, or of the Ladder, so called after his

and equally beautiful and life-like. It is inscribed Ο·ΑΓΙΟC·ΝΙΚΩΝ·Ο·ΜΕΤΑΝΟΕΙΤΑΙ.¹ In this case, however, the saint has a green mantle or habit instead of a brown one.

On the vault above are again placed medallions of four monks: Ο·ΑΓ·ΠΟΙΜΗΝ²—Ο·ΑΓ·ΙΩ·Ο·ΚΟΛΟΒΟC³—Ο·ΑΓ·ΑΒΡΑΜΙΟC⁴—Ο·ΑΓ·ΙΩ·Ο·ΚΑΛΥΒΙΤΗC.⁵ The first three are old men similar to those on the other vault; the fourth, St. John the Calybite, is a young beardless man, holding in his right hand a cross, and in his left a closed book. He has short red hair, and the thin drawn face and large eyes of an ascetic.

On the wall over the triple arcade are again two medallions of martyrs: Ο·ΑΓ·CΤΕΦΑΝΟC⁶·Ο·ΝΕΟC—Ο·ΑΓ·ΜΑΡΤΙΝΙΔΟC.⁷

On the arch leading into the main square of the church we find, as before, four similar figures of martyrs holding crosses in their hands. They are: Ο·ΑΓ·ΠΑΧΩΜΙΟC⁸—Ο·ΑΓ·CΑΒΒΑC⁹—Ο·ΑΓ·ΘΕΟΔΟCΙΟC¹⁰—Ο·ΑΓ·ΕΥΘΥΜΙΟC.¹¹ St. Sabbas has a curiously trimmed short white beard, and that of Euthymius is very long.

The Western Arm of the Cross.—On the upper stage of the western square, on either side, is a triple opening from the gallery into this square. In the tympana of these openings are medallions of saints in fresco. Those on the north side are: Ο·ΑΓ·ΝΗΚΙΤΑC¹²—Ο·ΑΓ·ΝΕΟΦΙΤΟC¹³—Ο·ΑΓ·ΑΓΑΘΑΓΓΕΛΑΟC,¹⁴ and on the south side: Ο·ΑΓ·ΒΑCΙΛΙΚΟC¹⁵—Ο·ΑΓ·ΒΗΤΑC¹⁶—Ο·ΑΓ·ΑΚΑΚΙΟC.¹⁷ In the tympana over these openings and immediately under the main vault

famous book entitled *Κλίμαξ* or *The Ladder to Perfection*. He was also known as the *Scholastic* on account of his extraordinary proficiency in the arts and sciences. He retired to Mount Sinai at the age of sixteen, but it was not until he reached the age of seventy-five that he became Abbot of the monastery. He died in 605, and is commemorated on 30th March.

¹ St. Nicon the Penitent (in the Manual, p. 199, he is called *Nikow δ πενιτὴς*). A native of Pontus, he went about inculcating the duty of penance, hence his epithet. After having preached for many years in Armenia he proceeded to Crete, and later he passed on to Greece, where he died in a monastery in the Peloponnese in 998 (A.B.). He is also known amongst the Greeks as St. Nicon of Sparta. (*Byz. Cal.* 26th November. Our Father, Nicon, surnamed Repent Ye.)

² St. Poemen, Anchorite of Egypt (27th August). He retired to the desert of the Scete, and continued there for seventy years, dying about 460.

³ St. John the Dwarf, so called from his low stature, Anchorite of the desert of Scete (15th September). He lived early in the fifth century.

⁴ St. Abramius or Abraham, Anchorite (29th October). A native of Edessa, near which he lived in a cell for fifty years, and near which he died about the year 360.

⁵ St. John the Calybite (15th January). The son of a rich nobleman of Constantinople, he secretly left home to become a monk amongst the Acœmetes, but, returning six years later disguised as a beggar, he subsisted by the charity of his parents in a little hut near their dwelling. He discovered himself to his mother during his death-agony, and at his own request was buried under his hut. His parents, however, built a stately church over his grave, which, according to Cedrenus, was known as the *Church of Poor John*. There was also a church dedicated in his name at Rome. He died in the year 450 (A.B.). Du Cange, under *καλυβίται*, says that there were certain monks so called because they lived in huts.

⁶ St. Stephen the Younger, or the Less (28th November). One of the martyrs of the Iconoclastic persecution. He was Abbot of the Monastery of St. Auxentius near Chalcedon. Constantine Copronymus, fearing his opposition, tried to bring him round to the views of the Iconoclasts, but, failing in his purpose, he caused him to be persecuted and eventually martyred, A.D. 764.

⁷ St. Martinidus, probably intended for St. Martinian, a hermit in Palestine of the ninth century (some writers say fourth century). According to the Little Bollandists he died 13th February 830. He was formerly honoured in a church in Constantinople situated near St. Sophia.

⁸ St. Pachomius, a monk of the desert of Thebes in Egypt

during the fourth century. He was the founder of the famous monasteries of Tabenna, and was one of the first to collect solitary ascetics under a rule. (*Byz. Cal.* 15th May. Our Father, Pachomius the Great.)

⁹ St. Sabbas, Abbot in Palestine and founder of the Laura of St. Sabbas. He died in 531, aged ninety-one. (*Byz. Cal.* 5th December. Our God-bearing Father, Sabbas the Sanctified.)

¹⁰ St. Theodosius the Cœnobiarch (11th January). He was born in a small town in Cappadocia, and early chose an ascetic life. He came under the influence of St. Symeon Stylites and was a friend of St. Sabbas. He built a large monastery to the south-east of Jerusalem, of which he became Abbot. He died in 529, aged 105.

¹¹ St. Euthymius, Abbot in Palestine. (*Byz. Cal.* 20th January. Euthymius the Great.) He was born in 377, and died in 473. With his friend St. Theoctistus he founded a Laura on the road from Jerusalem to Jericho, of which he eventually became Abbot.

¹² St. Nicetas of Cæsarea, Abbot in Palestine. (*Byz. Cal.* 3rd April. Our Father, Nicetas, Confessor and Hegumen of the Monastery of Meridion.) He was imprisoned during the Iconoclastic persecution of Leo the Armenian, but was released on the death of that emperor. He died near Constantinople in 824.

¹³ St. Neophytus (21st January), a youthful martyr at Nicæa under Diocletian. He suffered at the age of fifteen.

¹⁴ St. Agathangelus (23rd January), martyr at Ancyra in Galatia under Diocletian. He was a pupil of St. Clement of Ancyra.

¹⁵ St. Basiliscus, martyr (22nd May). He suffered under Maximian, A.D. 312. He was Bishop of Comana in Pontus, and was a nephew of St. Theodore the Tiro.

¹⁶ St. Vitus (15th June), a youthful martyr in Lucania under Diocletian. His relics were removed from Constantinople to Amalfi in 1206 by Cardinal Peter Capuano. He is invoked against sudden death and hydrophobia, as well as against prolonged sleep and the complaint known as Chorea or the Dance of St. Vitus. Two German medical writers of the seventeenth century relate how this malady came to be so called. There had sprung up a belief that, by presenting gifts to the image of St. Vitus and dancing before it day and night on his festival, people insured themselves good health for the ensuing year. The Dance of St. Vitus thus gaining currency in speech, became a popular name for the well-known nervous disorder (S.D.). St. Vitus is also the patron of comedians and dancers (P.B.).

¹⁷ St. Acacius. Either (1) Acacius, Bishop of Antioch in Phrygia, and martyr under Decius, A.D. 250, honoured by the Greeks on 31st March; or (2) Acacius, martyr under Maximian (*Byz. Cal.* 7th May. The Holy Martyrs Acacius and Quadratus.)

of this square we find to-day, drawn in fresco, in the window recess, a great floriated wheel of six wings; on either side of this are two cypress trees bending towards the centre, and to the outside of these are long green wavy lines like reeds, having in the midst of them a large tree bearing fruit or flowers; underneath is a painted fret border similar to one of the mosaic patterns (see Plate 41).

In the four compartments of the vault of this western square there have been four medallions of figures in mosaic, but only one of these now exists, that on the south side. It is entitled Ο·ΑΓ·CΙΜΩΝ, and represents an old man with bald head and short beard, holding a scroll in his left hand and having his right hand open and raised up in front. The whole drapery is well treated, and the head is well drawn and full of life. The other three medallions have been restored in fresco but are now very indistinct; it was impossible to make out the names of the figures. They, however, probably represent St. Philip, St. Thomas, and St. Bartholomew.

The North and South Transepts.—On the main vaults over the north and south transepts the decoration has almost entirely disappeared. On the north side, portions of the decorative bands of the vaults and of the borders round the arches can still be seen, and, on the tympanum of the north wall, fragments of two trees in fresco can yet be traced on the piers between the recesses. On the south side everything has disappeared. No traces remain of the figures in the vaults in either case, but it is reasonable to assume that, if there were four apostles on the main western vault, the remaining eight were represented on the vaults of the north and south transepts.

North Philopation or Lower Transept.—In the north transept under the gallery we find on the west wall a portrait of the patron saint of the monastery, here called Ο·ΑΓΙΟC·ΑΟΥΚΑC.¹ This representation is fully illustrated in colour in the Frontispiece. It is placed, appropriately, opposite the shrine of the Holy Man. On the east wall, over the shrine, are the Holy Mother and Child ΜΡ·ΘΥ (see Plate 46). The figure of the Infant Christ, which is held on the left arm of the Mother, is drawn very much out of proportion, and the position is a very awkward one. The Child blesses with his right hand and holds a scroll in his left. Over the triple arcade on the north side of this transept are three medallions: Ο·ΑΓ·ΒΑΡΝΑΒΑC—Ο·ΑΓ·ΠΡΟΧΟΡΟC and Ο·ΑΓ·CΤΕΦΑΝΟC·Ο·ΠΡ·ΜΑΡΤΥΡΟC. On the opposite tympanum are three other figures, also in medallions: Ο·ΑΓ·CΙΑC—Ο·ΑΓ·ΝΙΚΑΝΟΡ—Ο·ΑΓ·ΤΙΜΟΘΕΟC. All these figures are clad in white robes and hold scrolls in their hands.²

In the vault above are four medallions. To the east is ΙC·ΧC. The head, encircled by a cross nimbus, has long curly yellow hair and short beard. Clad in gold tunic and blue mantle, Christ blesses with his right hand, and in his left he holds a closed Book of the Gospels. Opposite is Ο·ΑΓ·ΙΑΚΩΒΟC·Ο·ΑΔΕΛΦΟΘΕΟC.³ Long light-coloured hair falls over his shoulders in curls, and he has a pointed beard. He is dressed in episcopal robes and holds a book in his left arm. On either side are the archangels Gabriel and Michael. They have gold wings and light curly hair bound with bands, and they hold flowering staves in their hands, Gabriel in the left hand and Michael in the right. These figures are very different from the other representations of these archangels on the main arch over the Bema.

The whole of the mosaics of this transept, except the figure of St. Luke, are of very inferior composition and drawing. They show a curious use of silver cubes round the darker lines of the composition. The general tone of the mosaics themselves is dark, and this is probably due to the discoloration of the cubes, which, curiously enough, is specially noticeable only in this transept. This may have been caused in great measure by the smoke from the innumerable candles that must have been kept constantly burning before the shrine of the Saint. The smoke would affect more readily the marble cubes of the flesh tints, and would be less apparent on the glass cubes of the garments, etc. This no doubt accounts for the particularly dark tone of the faces and hands at the present time.

¹ Note that the prefix in this case is ΑΓΙΟC and not ΟCΙΟC, but there can be no question about the representation being that of the patron of the monastery, and not that of the Evangelist.

² These figures represent three deacons of the early church—Stephen, Prochorus, and Nicanor—mentioned in Acts vi. 5

amongst the first seven deacons of the Church at Jerusalem; and three companions of St. Paul—Barnabas, Silas, and Timothy.

³ St. James the Apostle, the brother of Our Lord. (*Byz. Cal.* 23rd October. The Holy Martyr James, Apostle and Brother of God.)

South Philopation or Lower Transept.—Under the gallery in the south transept we find, on the tympanum of the west wall, a very fine representation of a saint. The name on this subject has been destroyed, but the figure is that of a beardless young man with short curly yellow hair. His head is nimbused, and he wears a white robe which is open in front and shows a brownish-purple tunic. The arrangement of the drapery is good and the modelling of the head and face is particularly fine, the neck being long and tapering, and the expression studious and thoughtful. The left hand holds an oblong upright red box, and one can just trace the point of a knife which has been held in the right hand. These attributes are similar to those in the representations of Ss. Cosmas and Damian, and they seem to indicate that the saint here figured was a doctor of medicine. This is quite one of the finest mosaics in the church.¹

On the opposite wall is another representation of the Holy Mother and Child, in a position similar to the one in the north transept and more or less corresponding with it in detail. In this case, however, the Infant rests on the *right* arm of the Mother, and the composition generally is more pleasing, the drawing of the drapery being excellent, and the expression of the faces very natural and life-like.

In the centre of the tympanum over the arcade on the south side of this transept is an eight-armed gold cross on a green ground and enclosed in a circle. On either side are two medallions. That to the west is Ο·ΑΓ·ΩΝΟΠΑΤΡΟΣ, and the one to the east Ο·ΑΓ·ΙΑΩΝΩΝ. They bless with their right hands and hold scrolls in their left. On the opposite tympanum are a similar cross, and two medallions representing Ο·ΑΓ·ΑΝΑΝΙΑΣ and Ο·ΑΓ·ΚΛΕΩΠΑΣ.² In the vault above are four medallions; that on the east side is again a figure of Our Lord, similar in attitude to the one in the north transept. The whole bust is well modelled, and the face is thinner and longer than in the other examples in this church. Opposite is Ο·ΑΓ·ΖΑΧΑΡΙΑΣ,³ an old man with long white curly hair and beard, and having a small cap on his head, such as have the figures illustrated on Plate 54. He is clothed in a red mantle fastened by a buckle, and under this is a gold tunic ornamented with precious stones. In his left hand he holds a gold casket, and with his right hand he blesses. The remaining two medallions contain figures of the archangels Raphael and Uriel, and are similar to those of the other archangels in the north transept.

The soffits of the arches of the arcades leading from the transepts into the Solea, or great square of the church, are covered with ornamental mosaic panels (see Plate 46). A detail of the ornament of the arches on the north side is given in Plate 55, Fig. A, and that on the south side in the same plate, Fig. F.

The Parabemata.—On the north side of the Bema, on the arch giving access to the Prothesis, are representations of four full-length figures of bishops. They are entitled: Ο·ΑΓ·ΚΥΡΙΑΛΛΟΣ·ΑΛΕΞΑΝΔΡΙΑΣ⁴ Ο·ΑΓ·(ΚΛΗ)ΜΗΣ⁵—Ο·ΑΓ·ΙΓΝΑΤΙΟΣ·Ο·ΘΕΟΦΩΡΟΣ⁶ Ο·ΑΓ·ΓΡΗΓΟΡΙΟΣ

¹ This may perhaps represent St. Luke the Evangelist, who is chief patron of the science of medicine both in the East and in the West; as such it would form an appropriate pendant to our hermit saint of the same name. Or it may be intended for St. Panteleemon, patron of physicians, who is described in the Manual as a young beardless man, whereas St. Luke usually is represented as an old bearded man.

² These four figures, St. Sospater, St. Jason, St. Ananias, and St. Cleopas, are those of early disciples of the Church. They come in the list of the seventy apostles given in the Manual after that of the four Evangelists. Ananias and Cleopas were disciples of Our Lord (Acts ix. 12, St. Luke xxiv. 18); Jason and Sospater were "kinsmen" of St. Paul (Romans xvi. 21; see also Acts xvii. 5, xv. 4).

³ St. Zacharias (5th September), Priest and Prophet, father of St. John the Baptist (Luke i. 5).

⁴ St. Cyril, Bishop of Alexandria and Doctor of the Church. He is honoured by the Greeks on 18th January and 9th June, and by the Romans on 28th January. He was a leader in the attack on the Nestorian heresy, and presided at the third General Council of the Church held at Ephesus in 431, when the doctrines of Nestorius were condemned. He was Bishop of Alexandria during the Hypatian riots. He died on the 9th of June 444.

⁵ The name of this figure has partly disappeared, but it unquestionably has been *Clement*. There were two famous bishops of that name, St. Clement of Rome and St. Clement of Ancyra. Both are described in the Manual as having rounded beards. This figure might represent either, but most probably the first named; he was one of the bishops of Rome at the end of the first century; he is commemorated by the Greeks on 24th November. The second was Bishop of Ancyra, and suffered martyrdom under Diocletian and Maximian; he is commemorated on 23rd January.

⁶ St. Ignatius the Theophorus, or one that carrieth God. "*He who carrieth Christ in his breast.*" It is sometimes claimed, however, that the signification is "the God-carried," and that this saint was the child referred to in St. Matthew's Gospel, xviii. 2: "*and Jesus called a little child unto him and set him in the midst of them.*" He was a disciple of St. John the Evangelist and became Bishop of Antioch. He was condemned by Trajan to be devoured by wild beasts, and was sent to Rome and suffered martyrdom in the amphitheatre, A.D. 107 (A.B.). He is commemorated by the Greeks on the 20th December (the day of his martyrdom), and by the Romans on the 1st February. (*Byz. Cal.* 20th December. The Holy and God-filled Martyr Ignatius.)

Ο·ΤΗC·Α·ΑΡΜΕΝΙΑC.¹ These figures are shown in detail in Plate 51. They represent bearded men clad in episcopal raiment; each holds in his left hand the closed Book of the Gospels, and the right hand is held forward in the act of benediction. The garments vary a good deal in colour, probably to a certain extent in order to enhance the decorative effect of the mosaics. The alb (στοιχάριον) is evidently intended to represent a white linen garment, but it is shaded and outlined in a different colour in each example, the white, however, remaining the predominant suggestion. The stole (ἐπιτραχήλιον), a single broad strip, hangs down in front of the alb. It is white except at the ends, which are gorgeously embroidered in various patterns and colours, and are finished with a fringe. Round the wrists are shown embroidered cuffs (ἐπιμάνικα), usually of gold, with the pattern in red. On the right side, appearing under the chasuble, is the gneal (ἐπιγονάτιον). This shows here as a richly embroidered napkin, evidently hanging, loosely folded, from the girdle or the shoulder. The ends or corners are finished with small fringe crosses. The chasuble (φαινώδιον), a plain garment with an embroidered band round the neck opening, varies considerably in colour in the different figures. St. Cyril wears a purple one, and St. Clement a green one, whilst those of the two others show a white basis lined and shaded in light colour—green in the one case, purple in the others—much in the manner of the albs. Over the chasuble, in each example, is a white pallium (ἁμοφόριον) marked with black crosses. The heads are bare of any covering, except in the case of St. Cyril, who wears a tight-fitting skull-cap with a cross embroidered on it.² The shoes are in all cases black.

The mosaics which covered the other arches and vaults of the Prothesis have completely disappeared, and the surfaces are now plastered over and covered with bad frescoes which seem to give little idea of the original arrangement. On the front of the arch on the east wall, however, the following inscription, taken from Psalm xxvi. verse 6, still exists—

✠ ΝΙΨΟΜΑΙ ΕΝ ΑΘΩΟΙC ΤΑC ΧΕΙΡΑC ΜΟΥ—ΚΑΙ ΚΥΚΛΩCΩ ΤΟ ΘΥCΙΑCΤΗΡΙΟΝ CΟΥ ΚΥΡΙΕ.

"I will wash mine hands in innocency: so will I compass thine altar, O Lord."

Over the doorway from the Prothesis into the Bema is the painted inscription already alluded to (p. 4), recording a restoration in the year 1820, and this is, no doubt, the date of the frescoes just alluded to. On the arch over the entrance to the Diaconicon are four full-length figures, somewhat similar to those over the entrance to the Prothesis. They are illustrated on Plate 52. They represent Ο·ΑΓΙΟC·ΙΕΡΘΘΕΟC³—Ο·ΑΓ·ΔΙΟΝΥCΙΟC·Ο·ΑΡΕΟΠΑΓΙΤΗC—Ο·ΑΓ·ΓΡΗΓΟΡΙΟC·Ο·ΝΥΧΗC⁴—Ο·ΑΓΙΟC·ΦΙΛΘΘΕΟC.⁵ They all hold closed books in the left hand, and Philotheus has a small gold cross in his right hand. Their robes, like those of the figures on the other arch (Plate 51), vary considerably in colour, and on three of the figures they are almost identical with theirs. Philotheus, however, does not wear the pallium over his chasuble, and in his case the stole is divided, and the ends of the two halves show

¹ St. Gregory of Great Armenia, surnamed the Illuminator and the Apostle of Armenia. He, like St. Bartholomew and St. Thomas, preached the Gospel in Armenia, of which he became Bishop, and he left the Church there in a very flourishing condition. The Greek menologies claim him as a martyr (A.B.). (*Byz. Cal.* 30th Sept. The Holy Martyr Gregory of Armenia the Great.)

² He is so described in the Manual. Didron (p. 316) says that St. Cyril can always be recognised by this cross on his cap.

³ St. Hierotheus, a disciple of St. Paul at Athens (4th October). According to the legend he was a member of the Council of the Areopagus and the master of St. Dionysius. Upon his conversion to Christianity it is said that St. Paul appointed him Bishop of Athens. He subsequently left his see to preach the gospel to the heathen, and was present with St. James, Bishop of Jerusalem, at the death-bed of Our Lady in St. John's house at Jerusalem. He is said to have died in Spain, and is entitled martyr in the Greek Menologies (S.D.). (*Byz. Cal.* 4th October. The Holy Martyr Hierotheus, Bishop of Athens.)

⁴ St. Dionysius the Areopagite (3rd October). Another member of the Council of the Areopagus, who was converted to Christianity by St. Paul (Acts xvii. 4). It is also claimed for him that he was made Bishop of Athens by St. Paul. The Greeks say that he was burnt alive, for the faith, at Athens. He is sometimes confounded with St. Dionysius (Denis), the first Bishop of Paris, one of the Roman missionaries sent to Gaul about the middle of the third century (A.B.). He is best known as the pretended author of the *Celestial and Ecclesiastical Hierarchy*.

⁵ St. Gregory of Nyssa. He was a younger brother of St. Basil the Great, and was chosen Bishop of Nyssa in Cappadocia in 372. He assisted at the Council of Constantinople in 381, and died about the year 400, probably on the 10th January, on which day the Greeks have always kept his festival. The Latins honour his memory on the 9th of March. The high reputation of his learning and virtue procured for him the title of the *Father of the Fathers* (A.B.).

⁶ St. Philotheus, the Wonderworker (Sacc. x.), Priest and Confessor (15th September).

clearly hanging down with their embroideries and fringes in front of the alb. On the face of the opposite arch on the east wall is the following inscription taken from Psalm xxvi. verse 8—

✠ ΚΥΡΙΕ ΗΓΑΘΗΑ ΕΥΠΡΕΤΕΙΑΝ ΟΙΚΟΥ ΣΟΥ—ΚΑΙ ΤΟΤΟΝ ΣΚΗΝΩΜΑΤΟΣ ΔΟΞΗΣ ΣΟΥ.

"Lord, I have loved the comeliness of thy house, and the place where thine honour dwelleth."

On the soffit of the same arch are four full-length figures similar to those on the arch of entrance. They are entitled: Ο·ΑΓΙΟΣ·ΣΠΥΡΙΔΩΝ¹—Ο·ΑΓΙΟΣ·ΑΧΕΙΛΑΙΟΣ²—Ο·ΑΓΙΟΣ·ΣΙΒΕΣΤΡΟΣ³—Ο·ΑΓΙΟΣ·ΚΥΠΡΙΑΝΟΣ.⁴ They are dressed in episcopal raiment, and all hold closed books, two of them, like the ones on the other arch, on the left arm with the right hand pointing to the book, and the other two, inclined, with both hands. St. Spyridion wears a tall pointed cap of gold braided with red, the heads of the others are bare. On all these arches the colours of the chasubles of the costumes are alternately light and dark, thus giving a pleasing variety of tone to the very symmetrical groups.⁵

In the tympanum of the two-light windows immediately under this arch is a bust of a young man with reddish hair and pointed beard: Ο·ΑΓ·ΘΕΟΔΩΡΟΣ·Ο·ΤΗΡΩΝ. The head is nimbused, and the bust is not enclosed in a circle but rests on a red line drawn across the pier; over the mullion and under this line is a conventional leaf ornament. This figure wears a blue robe over a red tunic and holds a small white cross in his right hand. It is entirely different from another representation of the same saint on one of the main arches under the dome (see p. 62 and Plate 49).

In the tympana on the north and south walls of the Diaconicon are the following subjects: Ο·ΑΓΙΟΣ·ΠΡΟΦΗΤΗΣ·ΔΑΝΙΗΛ and ΟΙ·ΑΓΙΟΙ·ΤΡΕΙΣ·ΠΑΙΔΕΣ. These are fully illustrated in colour on Plate 54.⁶ Daniel is represented as a youth in Persian costume, with arms spread out and hands raised, and standing in front of a dark cave with two small lions licking his feet. This is a very usual way of representing the subject, which is a favourite one in the early Christian art of all countries.⁷ The attitude of the prophet was deemed to be a symbol of the Cross, and his deliverance typical of man's salvation. "*When the prophet spread out his hands in the similitude of the Cross, he passed safe from the jaws of the lions.*" The arrangement of the other subject is equally simple; the figures are well drawn and the colouring is harmonious. These two compositions are nearly always placed together in Byzantine iconography, and the later representations vary very little from the early examples in their almost child-like simplicity.⁸

In the vault over the Diaconicon are figures of four saints in medallion: Ο·ΑΓ·

¹ St. Spyridion, Bishop and Confessor. He was a native of Cyprus, and a shepherd. He became Bishop of Tremithus near Salamis in Cyprus, and was one of the 318 prelates who composed the first General Council of Nicæa; in the Council of Sardica, in 343, he defended the cause of St. Athanasius. He died in 348 (A.B.). He is honoured by the Greeks on 12th December and by the Latins on 14th December. (*Byz. Cal.* 12th December. Our Father Spyridion, the Wonder-worker.)

² St. Achillius. This probably represents Achillius (15th May), Bishop of Larissa under Constantine. He was present at the Nicene Council.

³ St. Silvester, Confessor, Bishop of Rome, 314-335. The Nicene Council sat during his Episcopate. He is commemorated by the Greeks on 1st January as a wonder-worker, and as the converter, healer, and baptizer of Constantine. He died on the 31st December 335, and is commemorated by the Roman church on the day of his death (S.D.).

⁴ St. Cyprian, Bishop of Carthage and Doctor of the Church. He was a native of Carthage, of which his father was one of the principal senators. He suffered martyrdom, in the persecution under Valerian, by beheading, on 14th September A.D. 258.

⁵ Similar full-length figures of bishops are represented between the arches over the pillars of the nave in the Capella Palatina at Palermo; they are mosaics of the 12th century (Terzi). In the lower tier of mosaics round the great

apse in the cathedral of Monreale (Gravina) are also similar figures of bishops.

⁶ In these two pictures the figures wear small coloured caps on the top of their heads. These caps may be identified as the Phrygian cap, the usual attribute of an Asiatic race.

⁷ Compare Dr. J. Anderson, *Scotland in Early Christian Times*, 2nd series, pp. 145, 150.

⁸ (*Byz. Cal.* 17th December. Daniel, Prophet, and the Three Children.) In the Byzantine representations of these subjects, both in manuscript and in mosaic, there is very little variation from the arrangement here shown; those in the Menology of Basil are practically the same. In a fine manuscript of the ninth century at Paris (*Bib. Nat.* No. 510) the compositions vary, but only slightly. In the picture of Daniel, one lion is sitting up while the other licks Daniel's feet, and behind, over the back of the den, two figures of angels appear, one with a staff protecting Daniel, the other carrying bread and water to feed him. In that of the three Holy Children, they are represented standing full length on the flames, and their caps are definitely larger than in our mosaic. In the Manual, Daniel is described as surrounded by seven lions; while in the picture of the Children, the soldiers are being devoured by the flames outside the furnace, and a statue of a king stands close by. (*Manual*, p. 87; *Didron*, p. 120; *Eng. Trans.* pp. 285-6; also *Diehl*, p. 58, and *Mrs. Jameson, Hist. of Our Lord*, p. 232.)

ΑΝΤΙΠΑΓ¹—Ο·ΑΓ·ΕΛΕΥΘΕΡΙΟΣ²—Ο·ΑΓ·ΑΝΘΗΜΟΣ³—Ο·ΑΓ·ΠΟΛΥΚΑΡΤΟΣ.⁴ They are robed in episcopal raiment and hold closed books in their hands.

The Bema.—In the heads of the two curved sides of the Bema are representations of two figures in bust (see Plate 40). On the north Ο·ΑΓ·ΓΡΗΓΟΡΙΟΣ·Ο·ΘΕΟΛΟΓΟΣ,⁵ and on the south Ο·ΑΓΙΟΣ·ΑΘΑΝΑΣΙΟΣ.⁶ The mosaic of St. Gregory is very much damaged, the upper part of the head being completely gone. The portion of the face remaining shows a dark beard; the costume is that of a bishop with purple mantle; the left arm holds a closed book. The figure of St. Athanasius, an old man with white hair and beard, is, in other respects, similar to the last.

The mosaics of the tympana under the dome of the Bema on either side have gone and been replaced by frescoes, and these are in a very dilapidated state, only two medallions, those on south side, being at all distinguishable. They represent Ο·ΑΓΙΟΣ·Π·ΧΡΜΟΣ and Ο·ΑΓΙΟΣ·ΝΙΚΟΛΑΟΣ. The two ranges of three two-light windows in the apse of the Bema are all beautifully decorated in their arches and tympana with mosaic borders in gold and colour (see Plates 39, 40, and 50). The patterns of these correspond to those already referred to, on Plate 55. In the centre of the tympana of the upper windows are figures in bust. The central one is that of Christ, and it is almost exactly similar to the representations in medallion on the vaults of the two transepts. The one on the north is ΜΗΡ·ΘΥ, and on the south Ο·ΑΓ·Π·ΠΡΩΔ. The figure of Our Lady is almost entirely gone, and that of the Baptist is very indistinct.

In the head of the Bema apse is a figure of the Mother of God with the Infant Saviour. It is simply entitled ΜΗΡ·ΘΥ (see Plate 50). Our Lady is seated on a gorgeous throne, on a red cushion, and her feet rest on a richly decorated footstool. The legs and edge of the throne are covered with inlay, and in front hangs down an embroidered frontal. Our Lady is clad in a blue mantle, which passes over her head and forms a hood with a gold edging. On the front of this, on the forehead, and on both shoulders, are plain gold spots arranged in the form of a cross. On her feet are red shoes. The draperies are well arranged. The expression on the face is good, although the nose is perhaps a trifle too long. The right hand, which is badly drawn, is held across in front of the figure and touches the right shoulder of the Infant Christ, who sits upright on her knee dressed in a gold tunic. The Mother's left hand is held down and touches the Child's left foot. The background of the subject is gold. On the face of the great arch over the apse is the following inscription, taken from Psalm xciii. verse 5—

† ΤΗ ΟΙΚΩ ΟΥ ΠΡΕΤΕΙ ΑΓΙΑΣΜΑ ΚΥΡΙΕ ΕΙΣ ΜΑΚΡΟΤΗΤΑ ΗΜΕΡΙΩΝ.

"Holiness becometh thine house, O Lord, for ever."

In the dome of the Bema is a representation of the Pentecost:⁷ Η·ΠΕΝΤΗΚΟΣΤΗ

¹ St. Antipas, Martyr, Bishop of Pergamus. (*Byz. Cal.* 11th April. The Holy Martyr Antipas, Bishop of Pergamus.) He suffered martyrdom in the persecution under Domitian by being shut up in a brazen bull under which a fire was lit (*Rev.* ii. 13).

² St. Eleutherus, Martyr, Bishop of Rome, in the reign of Marcus Aurelius and Commodus. He died about the year 192 (26th May), and is commemorated in the Roman Calendar as Bishop and Martyr. According to Bede, a British king, Lucius, who had gained some knowledge of Christianity, sent a letter and deputation to Eleutherus, and the Pope in return despatched a Roman Mission to Britain (*Bede, H.E.* i. 4).

³ St. Anthimus. Either (1) St. Antimus, Bishop of Nicomedia (3rd September), martyred in the 19th year of Diocletian; or (2) Anthomius, Bishop of Nicomedia, martyred in the year 302 [*Byz. Cal.* 3rd September, *Roman Martyrology*, 27th April; the latter date is said to be that of his martyrdom (*A.B.*)].

⁴ St. Polycarp, Bishop of Smyrna (26th January). One of the most prominent figures in the ecclesiastical history of the second century. He suffered martyrdom 25th April 166 (*P.B.*).

⁵ St. Gregory the Divine, better known as St. Gregory of Nazianzus, Doctor of the Church and Bishop of Constantinople. He was the son of Gregory who was Bishop of Nazianzus, and he was one of the most learned of the early ecclesiastics. He

studied at Alexandria and Athens, and was the friend of St. Basil, whom he had met at Athens, where they pursued their studies together. He was for some time Bishop of Constantinople, where he combated the Arian heresy, and was the subject of much persecution from the heretics. He eventually retired to Nazianzus, where he died 9th May 389. His ashes were translated from Nazianzus to Constantinople by order of the Emperor Constantine Porphyrogenitus and laid in the Church of the Apostles in the year A.D. 950. They were afterwards brought to Rome during the Crusades, and lie under an altar in the Vatican Church (*A.B.*).

⁶ St. Athanasius, Doctor of the Church, Bishop of Alexandria, where he was born and where he died 2nd May 373. (*Byz. Cal.* 2nd May. Our Father Athanasius the Great, Patriarch of Alexandria.) He early began to study theology under the oversight of Alexander, the then bishop, and he afterwards passed some years in the desert under St. Antony. He was the principal champion of orthodoxy in the great Arian controversy.

⁷ Compare *Dichl*, p. 70, and *Lethaby and Swainson, St. Sophia*, p. 285; see also an illustration of the same subject in *Ongania's Basilica of St. Mark, Venice*, and also the one in the *Capella Palatina* at Palermo (*Terzi*), where the subject is represented on the long vault of the Diaconicon.

(Fig. 40). In the centre, enclosed in a circular band and on a dark blue ground gradating lighter towards the edge, is placed a throne with a footstool in front. This throne is covered with a cushion, on which rests, on a cloth of purple, a closed Book of the Gospels. Standing on the Book is the Holy Spirit in the form of a dove, its head being encircled with a cruciform nimbus. From the band which surrounds this centre, twelve rays of light radiate, each enclosing a tongue of fire, and these descend on the nimbused heads of the twelve apostles who sit round in a circle on thrones covered with gold, green, or blue cushions, and having golden footstools under their feet. They hold either books or scrolls and are all dressed in white garments. These figures resemble in their individual characteristics those in the Narthex. The background of the composition is gold, but having three gradated green bands round the edge between the stools. In each of the pen-

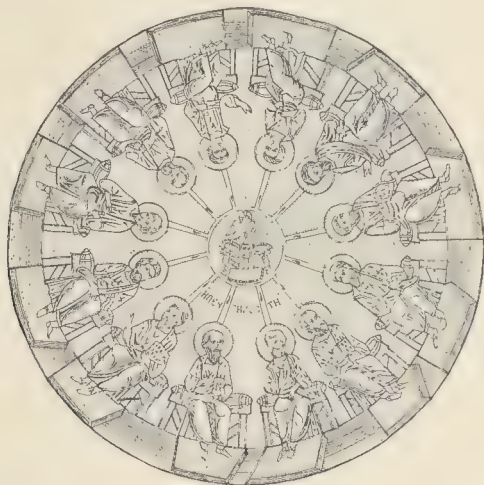


FIG. 40.—MOSAIC OF THE PENTECOST; IN THE DOME OF THE BEMA.

dentives are four figures clad in costumes of various colours and with heads turned upwards (see Plate 50). Above them is the inscription—ΦΥΛΛΑΙ-ΓΛΩΚΚΑΙ—twice repeated, one word in each pendentive. These figures represent the various nations present in Jerusalem at Pentecost (Acts of the Apostles ii. 9; also Rev. vii. 9).¹

The Solea or Great Square.—On the north and south sides of the Solea, close to the angles of the square, are shallow recesses in the walls. Those on the north-east and south-east are pierced with doors. They are finished, under the line of the inlaid band which runs round the church at the gallery level, with arched heads enclosing small flat semi-domes of mosaic. On these are represented the four great fathers of the Eastern Church. In the north-west Ο·ΑΓ·ΓΡΗΓΟΡΙΟΣ·Ο·ΘΑΥΜΑΤΟΥΡΓΟΣ²; in the south-west Ο·ΑΓΙΟΣ·ΝΙΚΟΛΑΟΣ³;

¹ The mosaics of the north-west pendentive have disappeared, and those of the north-east are greatly damaged.

² St. Gregory the Wonderworker. (*Byz. Cal.* 17th November. Our Father Gregory, Bishop of Neo-Cæsarea and Wonderworker.) He was the pupil and friend of Origen. St. Gregory of Nyssa recorded the many miracles which were worked by this saint. He died about the year 271, and is commemorated on the same day by both Greeks and Latins.

³ St. Nicolas. (*Byz. Cal.* 6th December. Our Father Nicolas, Bishop of Myra and Wonderworker.) He was a native of Patara in Lycia and became Bishop of Myra, the capital of that province; during the persecution under

Diocletian he suffered imprisonment; he was present at the Great Council of Nicæa, where he condemned Arianism; he died at Myra about the year 342 and was buried in his cathedral there. His relics were stolen by some merchants of Bari in 1087, and they took them to their own town, where they are still the object of great veneration and are noted for their miraculous powers. The Emperor Justinian built a church in his honour at Constantinople in the quarter called Blachernæ, and there were three other churches dedicated to him in the Imperial city. He is the patron of children, and as such is known amongst us by the name of Sancta Claus. He is also the patron of poor maidens; of sailors, travellers, and

in the north-east Ο·ΑΓΙΟ·ΒΑΧΙΛΕΙΟ·¹; and in the south-east Ο·ΑΓ·ΙΩ·Ο·ΧΡΥΜΟ·². They are all dressed in episcopal costume and each carries a closed book; St. John Chrysostom holds a small cross in his right hand. They are particularly well-designed figures and show great character. The heads are exceedingly fine examples of design in mosaic.

They are illustrated in Plates 43, 44, and 45.³ Their chasubles vary in colour, those of St. Gregory and St. John being purple of different shades, while that of St. Basil is green and that of St. Nicolas white shaded with brown.



FIG. 41.—MOSAIC FIGURE OF ST. MERCURIUS.

Church. He was brother of St. Gregory of Nyssa and of St. Peter of Sebaste. He early became famous for his learning, having studied in the schools of Caesarea and Athens. At this latter place he fell in with St. Gregory of Nazianzus, who became his firm friend. After travelling through Syria and Egypt, visiting the most celebrated hermits and receiving instruction from them in the monastic life, he founded several monasteries both for men and for women, and drew up directions for their regulation. He is looked upon as the founder of Eastern monasticism, and the *Rule of St. Basil* is universally followed to this day by all Orthodox monks. He was also the strenuous champion of orthodoxy in the East, the restorer of union to the divided Oriental Church, and the promoter of unity between East and West. Born at Caesarea in 329, he died there on the 1st of January 379. He is honoured by the Greeks on 1st January and by the Latins on 14th June.

² St. John Chrysostom, Bishop of Constantinople and Doctor of the Church. He was called Chrysostom, or of the *Golden Mouth*, on account of the fluency and sweetness of his discourse. He was born, about the year 344, at Antioch, where his father was commander of the Imperial troops in Syria. He early renounced the world and was called to the service of the Church by St. Meletius, Bishop of Antioch, under whom he received instruction. His fame became so great that the Emperor Arcadius had him brought to Constantinople and installed Bishop in 398. Through the machinations of his enemies, however, he was banished to Armenia in 404, and in the course of further persecution he died, on 14th September 407, in the martyrdom of St. Basiliscus, near Comana, while being transported to Pityus on the Euxine. His body was interred beside that of the saint, but was translated to Constantinople in 434 by St. Proclus with great pomp, the Emperor Theodosius walking in the procession. It was deposited in the Church of the Holy Apostles 27th January 438. The Latins honour him on this day (27th January), but the Greeks keep

his festival on 13th November. His ashes were afterwards taken to Rome and now rest under an altar bearing his name in the Vatican Church (A.B.).

³ Compare those figures with those of the same saints in the Church of St. Sophia at Kiev and illustrated in Schlumberger's *L'Épopée Byzantine*, pp. 57 and 537, where they are quoted as mosaics of the eleventh century. The resemblance is very striking indeed, the faces being practically identical with our examples. In the manuscripts of the same period we find these saints similarly represented. Our mosaic of St. Basil is also very like the head of that saint in St. Sophia at Constantinople, which is illustrated in Salzenberg, Plate 28.

⁴ These probably represent the following martyrs.—St. Theotiscus, Martyr at Antioch under Maximus; St. Angelus, Martyr in Pontus under Licinius; St. Timon, Martyr at Corinth, one of the early deacons (?); St. Adrian, Martyr at Nicomedia under Licinius.

⁵ St. Mercurius, soldier and martyr in Cappadocia, suffered during the persecution of Decius, middle of third century. (*Byz. Cal.* 25th November. The Great Martyr Mercurius.)

⁶ St. Procopius (*Byz. Cal.* 8th July. The Glorious and Great Martyr Procopius). A native of Jerusalem, he was brought up a heathen. When he arrived at an age to bear arms his mother appealed on his behalf to the Emperor Diocletian, who gave him a command at Alexandria, with instructions to exterminate the Christians. On the way there, he, like St. Paul, had a vision and was converted to Christianity. Returning to Jerusalem he broke his mother's idols, and she denounced him to the Emperor. After much torture and persecution he was eventually beheaded at Caesarea, A.D. 303.

⁷ St. Christopher, martyr in Lycia under Decius. He is honoured by the Greeks on 9th May, and by the Latins on 25th July. His name, like that of St. Ignatius, Theophorus, means *one who carries Christ*. He is sometimes represented in Western art as of huge stature, and often bearing the Infant Christ on his shoulder. He is invoked as a protector against pestilential disorders. His remains were translated to Toledo, and thence to France, where they are enshrined in the Abbey of St. Denis, near Paris (A.B.).

⁸ St. George (*Byz. Cal.* 23rd April. The Glorious Great Martyr and Victory-bearer, George). A native of Cappadocia, and born of Christian parents, he embraced the profession of a soldier, and obtained preferment under Diocletian; but when that Emperor commenced his persecution of the Christians our saint protested, resigned his commission, and was cast into prison,

ΣΤΡΑΤΙΩΤΗΣ,¹ and Ο·ΑΓΙΟΣ·ΝΙΚΟΛΑΟΣ·Ο·ΝΕΟΣ,² and on the southern arch, Ο·ΑΓΙΟΣ·ΔΗΜΗΤΡΙΟΣ³—Ο·ΑΓΙΟΣ·ΘΕΟΔΩΡΟΣ·Ο·ΤΗΡΩΝ⁴ and Ο·ΑΓΙΟΣ·ΝΕΚΤΩΡ.⁵ The two saints first named, in each case, are full-length figures, while the third is in medallion in the summit of the arch.⁶ The mosaics of St. Theodore the General and St. Nicolas the Less have disappeared and been replaced by frescoes. All these warriors are represented in military costume. St. Mercurius (Fig. 41), a young man with slight beard and curly brown hair, wears white top-boots, white tunic, and golden armour, and has a purple cloak hanging down his back, buckled in front over his shoulders and fixed round his waist with a band.⁷ His right hand is engaged in drawing his sword out of the scabbard, which is held in his left hand. The costumes and accoutrements of the other full-length figures follow, with slight variations, the type shown in the illustration on Plate 49, viz. that of the figure of St. Theodore the Tiro, the principal variations being in the colours of the garments. For instance, St. Procopius wears a green tunic and a red mantle, St. George's tunic is blue, and St. Demetrius has a violet tunic and a white mantle; all three are without beards. The three figures in medallion are those of beardless youths, and each holds a cross in the right hand and a sword in the left.

On the eastern arch are Ο·ΑΡΧ·ΑΝΓ·—Ο·ΑΡ·ΓΑΒΡΙΗΛ⁸ and ΙC·XC. The figure of St. Gabriel is complete, and is illustrated on Plate 49. That of St. Michael is much mutilated; what remains, however, is similar to the other, but with a purple robe instead of a blue one. The medallion of Christ in the centre is almost entirely destroyed.

The figures of the Archangel Gabriel, St. Mercurius, and St. Theodore are amongst the finest pieces of mosaic work in the church.

The Pendentives.—The mosaics of the pendentives consisted of pictures of the

tortured, and eventually beheaded at Nicomedia about the year 303. Various legends have been woven round the history of St. George, the best known of which is the story of St. George and the dragon. The Greeks place St. George at the head of the noble army of martyrs. He is the patron of military men and of battles. Five or six churches were erected in his honour at Constantinople. He is one of the most popular saints in the Calendars of both the Eastern and Western Churches.

¹ St. Theodore the General, also known as St. Theodore of Heraclea, General of the army, and martyr. He was born of Christian parents in a small town of Thrace, and he eventually became a Governor and General of the Forces under Licinius. In the persecution of the Christians by that emperor he refused to sacrifice to the false gods, and having broken their images in pieces he suffered martyrdom by beheading, A.D. 319. He is commemorated by the Greeks on 8th February. (*Byz. Cal.* 8th February. The Great Martyr Theodorus the Great.)

St. Theodore of Heraclea was titular patron of the great church at Venice before the body of the Evangelist was translated there. His relics were brought from Constantinople by Doge Mark Dandolo in 1260, and were placed in the church of St. Saviour at Venice. A figure of the saint still graces the top of one of the two columns which adorn the place of St. Mark. He is sometimes represented mounted on a white horse and with a thick beard, in order to distinguish him from St. Theodore the Tiro, and his attributes are a dragon or a crocodile, symbolic of the false gods which he destroyed.

² St. Nicolas the younger, or the Less, probably St. Nicolas of Pinara. Very little is known about this saint, and he is often confused with the great St. Nicolas of Myra.

³ St. Demetrius (*Byz. Cal.* 26th October. The Great Martyr Demetrius the Wonderworker). Proconsul of Macedonia under Maximian. Having embraced Christianity he incurred the wrath of the Emperor, who ordered him to be beheaded at Thessalonica. His tomb still remains in one of the fine early basilican churches, which is now a mosque, but formerly bore the name of the saint. A miracle-working clay is still obtained from the tomb, and the Mahometan mullah does not object to selling it to the Christians of the town.

⁴ St. Theodore the Tiro, or Recruit (*Byz. Cal.* 17th February. The Great Martyr Theodore, Tiro). A young

Christian soldier of the Roman army. When the fresh persecution of the Christians was commenced under Maximian he refused to take part in it, and was put under various torments and eventually burnt alive at Amasea in 306. He is honoured by the Greeks on 17th February, and by the Latins on 9th November. His body, with the exception of the head, was translated to Brindisi in the twelfth century. His head is at Gaeta. He is one of the most celebrated saints of the Eastern Church, and many churches have been erected in his honour. Many churches exist in the East, dedicated to the two Theodores—S. Theodore the General, and S. Theodore the Tiro. One of the Athenian churches bears this double dedication.

⁵ St. Nestor, martyr at Thessalonica under Maximian. He was the companion of St. Demetrius. He is commemorated by the Greeks on 27th October.

⁶ In the Manual the first six names on the list of holy martyrs are: George, Demetrius, Procopius, Theodore the General, Theodore the Tiro, Mercurius.

In the cathedral church of Monreale, on the wall-space over the great arch of the bema and under the line of the roof, between the great brackets supporting the purlins, are representations of six warrior saints. The costumes vary, but approximate in general arrangement to those of our figures. They are named (reading from north to south)—1. St. Johannes M.; 2. St. Mercurius; 3. St. Georgius; 4. St. Theodorus; 5. St. Demetrius; 6. St. Paulus, M. R.

⁷ For a dissertation on the costume of the warriors of the period, as here represented, Mr. Diehl, in a note on page 60, gives a reference to Weiss, *Kostümkunde*, 2nd edition, ii. 53, 54.

⁸ The costumes of the archangels are those of the Byzantine Court. Compare similar figures in the dome of the Capella Palatina at Palermo (twelfth-century mosaics); there the figures of St. Michael and St. Uriel are robed much like our examples, although the details of the enrichments vary. On the other hand, the figures of St. Gabriel and St. Raphael are of a different type, being clad in short tunic, long boots, and cloak over the shoulders, like some of the warrior saints. At Monreale, on the contrary, all the archangels are robed like our examples, but the postures and the arrangement of the draperies are somewhat different.

following subjects: Ο·ΕΥΑΓΓΕΛΙΣΜΟΣ—Η·ΧΥ·ΓΕΝΝΗΣΙΣ¹—Η·ΥΠΑΠΑΝΤΗ and Η·ΒΑΠΤΙΣΙΣ. That of the Annunciation in the north-east pendentive has disappeared and been replaced by a fresco. In this fresco the Blessed Virgin stands in front of a seat on the east side of the picture. She holds a spindle (?)² in her right hand, and is robed in red. On the other side is a figure of the archangel Gabriel. The Holy Spirit in the form of a dove descends towards Our Lady; in the background is a house. This composition almost exactly corresponds with the instructions given in the Byzantine Painters' Guide.



FIG. 42.—MOSAIC PICTURE OF THE BIRTH OF CHRIST; IN THE SOUTH-EAST PENDENTIVE.

In the south-east pendentive we find the subject of the Birth of Christ (Plate 48 and Fig. 42). This picture is more crowded with figures, etc., than any of the others in the church. In a grotto in a mountain side the Holy Mother is represented kneeling on a bed with a red covering, and engaged in placing the Infant Christ, who is swathed in white linen bands, in a manger of jointed stones, drawn much in the form of a wicker basket. The head of the Holy Child is surrounded by a cross nimbus, and rays of gold radiate from his body, while from the top of the picture a broad ray of light descends on the head of the Infant from a star which is enclosed in a blue semicircle with a white edging. From the inside of the grotto, an ox and an ass stretch forth their heads over the manger. St. Joseph, an old man, nimbused, and with white hair and beard, is seated to the Mother's right hand, on a curved wooden saddle, similar to those in use in the East to-day. He is clothed in a long white robe. In the foreground of the composition, on the other side, are two women

¹ We give the spelling as it appears on the mosaics.

² The fresco is very indistinct. This may have been intended for a book, but it is more probably a spindle with silk

rolled round it, as described in the Byzantine Painters' Guide (Manual, p. 111; Didron, p. 155).

in the act of washing the Child¹ in a large basin of water, through the transparency of which we can see the outlines of the figure. One of the women kneels and dips her hands in the water, while the other stands pouring more water into the basin from an amphora. To the left of the picture, and beyond the mountain, are seen three angels in white robes, two of whom bend over towards the grotto in which lies the Holy Child, the central one bearing a blue napkin over his hands. The lower angel turns his head towards the three wise men, who, dressed in gorgeous Oriental costumes, are coming to bear their gifts to the new-born Christ. On the right hand are two other angels, one turning towards the grotto, and the other announcing the glad news to a shepherd who is sitting playing his pipe in the midst of his flock, of which two goats, a black and a white one, are represented in front of him tearing leaves from a shrub. In front of these again are three other shepherds, two leaning on staves and a third on a hatchet. Two of these seem to be conversing together, while the third is looking up towards the angels. Behind them are two sheep. The figures of the Holy Mother and Child, being the principal features in the composition, are drawn to a much larger scale than those of the other personages.²

The subject represented in the south-west pendentive is that of the Purification (Plate 48). In the centre is a ciborium with green marble columns and a white canopy surmounted by a cross; under this is an altar covered with a red embroidered cloth. In front stands Simeon, an old man with long white curly hair and beard. His head is nimbused, and he is clothed in white garments, and holds out his hands, which are covered with his mantle, to receive the Infant Christ, who, stretching out his hands towards the holy man, is being held forward by his Mother. Behind Simeon is the prophetess Anna, dressed in a white robe with a red mantle which covers her head like a hood. Her right hand is lifted up in salutation. Behind the Holy Mother is the figure of Joseph bearing in his hands two white doves. The whole composition is simple, and the artist has overcome the difficulty of the position of his subject with great skill, the figure of the Madonna being thrown back in a clever way in order to counteract the curve in the pendentive.

The fourth subject, that in the north-west pendentive, represents the Baptism of Christ (Fig. 43). In the centre of the picture is the river Jordan, the water being shown by parallel wavy lines of light and dark blue. The naked figure of Our Lord, girt with a cloth about the loins, stands with the water up to His shoulders, the outline of the figure being visible between the lines of the water, and the hands are held out towards the right of the picture. An attempt at perspective can be observed in the representation of the river, the lines of the banks of which converge towards one another as they go upwards and finally disappear behind the head of Christ. But in showing the figure of Our Lord, the anatomy of which is badly drawn, the artist has forgotten his perspective entirely, and the figure is made to appear as if standing up to the neck in a pool of water close at hand. In the centre of the water is a column bearing a gold cross on its top, and to its left is a small brown human figure, naked except for a cloth round the loins, and with a brown face and white hair and beard, the face being raised towards Christ. This figure rests on an urn from which the water gushes forth, and is no doubt intended to symbolise the river Jordan.³

Standing on the bank of the river, to the right of the picture, is a figure of St. John the Baptist. His head is nimbused, his aspect is wild—his hair and beard being long and shaggy—and his attitude is awkward and mannered. His right hand is held over the head of Christ in the act of baptizing Our Lord. His left hand holds a fold of his garment, which is brown, and over which is thrown a green mantle. Behind him is a tree, at the

¹ We have here a double representation of Our Lord in the same picture: first, in the manger, and second, in the bath. This arrangement of two pictures in one, or rather of two incidents in the same story grouped together, is not unusual in Byzantine art.

² The representation of this subject is very similar to the description given in the Byzantine Painters' Guide (Manual, p. 112). Compare also the illustration from the Menology of Basil given by Schlumberger in *Un Empereur Byzantin*, p. 457; also the one from Mount Athos figured on p. 105 of *L'Épopée Byzantine* by the same author. For further remarks on this subject, see Didron, p. 158, note 2; and also Dichi, p. 65.

³ Mr. Didron (p. 141, note 2) says it is thus that one represents the Jordan at the Baptism of Jesus, under the form of an old man, astonished and even afraid, alluding to the words of the Psalmist (Ps. lxxvii. 16):—

"The waters saw thee, O God, the waters saw thee;
They were afraid; the depths also were troubled."

These words are quoted in the Byzantine Painters' Guide as a prophecy relating to the Baptism of Our Lord (Manual, p. 98, Eng. Trans. p. 294). Compare also the representation of the Baptism in the Orthodox Baptistry at Ravenna.

foot of which lies a hatchet.¹ At the top of the composition, in a semicircle of blue, appears the hand of the Divine Father pointing downwards, and from this, on a white ray, a dove descends to the head of Christ, holding in its beak an olive branch. On the other side of the picture are two angels, nimbused, draped in white garments and holding over their hands, towards Christ, blue towels embroidered with gold. They have large wings falling behind them the whole length of their bodies. Their heads have long curly hair bound with a band. The whole composition of these angels, with their well-proportioned bodies, long wings, and carefully modelled heads, is well conceived and worked out.²

In the pendentives of the church at Daphni we find that three of the mosaic pictures



FIG. 43.—MOSAIC PICTURE OF THE BAPTISM OF CHRIST; IN THE NORTH-WEST PENDENTIVE.

represent the same subjects as those just described, the fourth one being the Transfiguration, which takes the place of the Purification, there represented in the narthex. Although the arrangement of the figures may be slightly different in some cases, the compositions generally have been similarly treated. In the picture of the Birth of Christ at Daphni, however, the wise men are not introduced for the reason that near by is a separate picture panel of the Adoration, while in that of the Baptism, two of the disciples are introduced behind St. John the Baptist. These do not appear in our representation.

The Spandrils under the Dome.—In the spandrils between the main arches and the pendentives, and under the cornice of the dome, are medallions with busts of saints. Of these only part of one remains in mosaic, the others having been reproduced in fresco. The one

¹ Mr. Diehl says (p. 68), in allusion to these words of Christ quoted in St. Matthew's Gospel (iii. 10): "And now also the axe is laid unto the root of the trees."

² For notes on further representations of the same subject, see Didron, p. 163, note 2; Diehl, p. 48; Schlumberger, *L'Épée Byzantine*, p. 65.

in mosaic, that in the S.E.E. spandril, represents Ο·ΑΓΙΟC·ΑΥΖΕΝΤΙΟC,¹ an old white-haired and bearded man holding a cross in his right hand. The names of only two others could be made out: Ο·ΑΓ·ΒΙΚΕΝΤΙΟC and Ο·ΑΓ·ΒΙΚΤΩΡ.² They are both on the south side.

The Dome.—No mosaics remain above the line of the cornice under the dome, but the whole surface is plastered and painted in fresco, no doubt, although somewhat feebly, reproducing the arrangement of the original mosaics; and even these frescoes are now very dim and dilapidated. Immediately above the cornice, and running round under the sills of the windows of the dome, is a painted band of geometric ornament nearly a foot deep. This is similar in character to the mosaic band under the pendentives, etc. Between the windows are sixteen figures of prophets, each holding an open scroll. It was impossible to identify these figures individually, but it is not improbable that they may have been similar to the mosaic figures which occupy the same position round the dome at Daphni. Over the windows is a band of blue or green about two feet deep, and resting on this are figures of the Madonna, the Baptist, and the four Archangels on a background of gold. The figure of the Holy Mother is towards the east, over the bema. She is clad in blue robe and red mantle, and holds her hands up in adoration towards her Divine Son. Opposite to her is the figure of St. John the Baptist. He is here represented as an angel with long wings. The Baptist is not uncommonly so represented in Byzantine iconography, in allusion to the words in St. Mark's Gospel, i. 2:—Ἰδοὺ ἐγὼ ἀποστέλλω τὸν ἄγγελόν μου πρὸ προσώπου σου ὃς κατασκευάσει τὴν ὁδὸν σου ἔμπροσθέν σου.³

On either side of the Madonna are St. Michael and St. Gabriel, and on either side of the Baptist St. Raphael and St. Uriel.⁴ These figures of the archangels were so very dim that it was almost impossible to make out details, but, as far as we could see, one held a sword, another had the right hand raised, the others held staffs or spears, and at least two carried, in addition, globes bearing the sacred name ΙC·XC.⁵

In the summit of the dome, on a blue (?) ground enclosed in a circle, is a very large figure in bust of Christ. He holds in his left hand the Book of the Gospels and blesses with his right. In the band encircling this figure there has been an inscription which has now disappeared. In the dome of the church at Daphni the figure of Christ still exists in mosaic, although much damaged. It is surrounded by a band containing a simple pattern of various colours as laid down in the Byzantine Painters' Guide,⁶ but is simply inscribed ΙC·XC.

Mr. Didron, who visited the monastery in 1839, affirms that in that year the mosaics of the dome were complete, and he gives a detailed description of them (p. 425, note), of which the following is a summary. The dome is divided into three zones and is carried by four pendentives. In the first zone, at the summit of the dome, one sees the Pantocrator. The Christ, much damaged by the Turks, who have shot at it with their rifles, faces the entrance, towards the west. He blesses with His right hand and holds in His left the closed Gospel. The second zone is occupied by six persons. At the east is the Virgin. She faces the Baptist, who is towards the west. Between them are four archangels: two to the north, St. Michael and St. Gabriel; two to the south, St. Raphael and St. Uriel.⁷ The third zone is filled by sixteen prophets. Facing the bema, taking

¹ St. Auxentius. Either (1) Auxentius, martyr in Armenia under Diocletian; or (2) Auxentius of Phrygia, martyr in Laodicea.

² *Byz. Cal.* 11th November. Mexas, Victor, and Vincentius, martyrs. Victor, martyr under Antoninus; and Vincentius, the celebrated Spanish deacon (Neale). The two saints represented may, however, perhaps be Victor and Vincentius the two Roman Presbyters, legates of St. Silvester at Nicæa.

³ Mr. Didron says that the Greeks, seeing that the Precursor was called the Celestial Messenger—the Angel of God—have made of St. John a man-angel, and have put wings on his shoulders, as their ancestors had put them on the feet and on the head of Mercury (Hermes), the Messenger of Olympus (Intro. xli.).

⁴ In the dome of the Capella Palatina at Palermo there are eight winged figures; the four archangels and four angels, ΑΓΓΕΛΟC ΚΥ: the archangels are on the eastern half, and the angels on the western.

⁵ Mr. Didron discusses the representations of the archangels in his note on the Celestial Hierarchy (pp. 74-77).

We quote the following description from Mrs. Jameson's *Sacred and Legendary Art*:—"1. Michael (*who is like God*), Captain-General of the host of heaven and protector of the Hebrew nation. 2. Gabriel (*God is my strength*), guardian of the celestial treasury and preceptor of the patriarch Joseph. 3. Raphael (*the Medicine of God*), the conductor of Tobit; thence the chief guardian angel. 4. Uriel (*the Light of God*), who taught Esdras. He was also regent of the sun. Michael bears the sword and scales, Gabriel the lily, Raphael the pilgrim's staff and gourd full of water as a traveller, Uriel has a roll and book. He is the interpreter of judgments and prophecies, and for this purpose was sent to Esdras."

⁶ Manual, p. 247; Eng. Trans. p. 382; Didron, p. 423.

⁷ This is not quite correct; see our Plan, Plate 34.

the left section and going from west to east, one sees Hosea, Malachi, Moses, Zephaniah, Jeremiah, Daniel, Isaiah, David. David is towards the east, under the Virgin, as Solomon his son is towards the west and under the Baptist. In the right section, still from west to east, one finds Solomon, Micah, Joel, Zechariah, Haggai, Jonah, Habakkuk, Ezekiel.¹ In the pendentives we see the four principal scenes from the Gospel. To the north-east, the Annunciation; to the south-east, the Nativity; to the south-west, the Circumcision;² to the north-west, the Baptism.

We very much doubt whether Mr. Didron saw anything more than can be seen to-day, to wit, the frescoes which have taken the place of the lost mosaics. It is true enough that, since he visited the monastery, repairs to the dome have been twice undertaken, namely in 1845 and in 1852 (see p. 4), but we doubt if these repairs consisted of more than merely filling up the cracks caused by the earthquakes, of which we could see the traces in the fresco painting, and of walling-up several of the windows for greater stability. At the present time only six of the windows are glazed; the remainder have been filled in and plastered, and, on the face of the plaster, imitation frames have been painted. One strong piece of evidence in favour of our assumption that Mr. Didron only saw the frescoes, lies in the fact that, in the large painted head of Christ in the summit of the dome, the eyes have been very much destroyed by bullet holes; it is hardly likely that such a sacrilege has been perpetrated by the Greeks themselves, and the monastery can scarcely have been molested by Turks or other enemies since the time of Mr. Didron's visit. Our opinion is that the frescoes date back to the restorations of 1593-95 (see p. 4).

Summary.—We have now carefully gone over the iconographic arrangement of this church as far as it can be followed at the present time. It is a matter for regret, even with so much remaining to our hand, that any should have disappeared, as so very little more would have given us the complete scheme from beginning to end. As it stands, however, it is not difficult to grasp the fine idea which governs the whole, and the appropriate disposition of the various portions. In the summit of the dome, as is customary, Christ, the Almighty—the Pantocrator—dominates his Church on earth. Immediately surrounding him appear his Holy Mother, the Messenger who prepared his way, and the four Archangels, the Powers fulfilling his will. Next in order come the Prophets who foretold his coming. Immediately below these, in the pendentives,³ are represented four of the chief scenes from the Gospel Story, and on the main arches we find the Warrior Saints, champions and supporters of the Church Triumphant. Lower down in the recesses of the main piers of the dome are the four great Fathers—Pillars of the Church—and, in minor positions, filling up the interstices of the construction, are placed numerous Saints and Martyrs. Over the bema the Descent of the Holy Spirit appropriately covers the place in which the Holy Mysteries are celebrated, while in the apse the Holy Mother, seated on a throne, holds her Divine Son, whom she offers for the adoration of the Faithful. On the sides of the bema two of the great Doctors of the Church bear witness to the power of the Faith. On the arches and vaults of the parabemata figures of Holy Bishops remind the Priests and Deacons of their sacred Trust, while on the walls of the diaconicon, Daniel and the Holy Children proclaim the steadfastness of their Testimony. Prominent again on the lower walls of the transepts are further representations of the Holy Mother and the Infant Christ. Opposite to his own tomb, in the north transept, is figured the Hermit Luke himself. Unfortunately, it is impossible to accurately identify the corresponding figure in the other transept, but it evidently is that of a great physician occupying a prominent position in a place where so many remarkable cures have been accomplished. Near them are figures of the early Deacons and Disciples who spread the Faith amongst the heathen.

¹ In the church at Daphni the figures of the prophets between the windows of the dome are arranged as follows:—In the centre towards the east is Isaiah, and opposite him towards the west is Daniel; on either side of Isaiah are David and Solomon, and going from east to west on the north side following after David are Moses, Jeremiah, Ezekiel, Zechariah (?), Joel, and Micah. On the south side, following after Solomon, are Elias, Elisha, Jonah, Habakkuk, Zephaniah, and Malachi.

² This is a mistake; the subject is the Purification (see above).

³ According to the Guide, these are the places in which the Evangelists are usually depicted. In this church it should be noted that there are no representations of the four Evangelists as such. They are only found amongst the twelve apostles (see previous note, p. 44).

On the arches and vaults of the western portion are representations of the Holy Monks and Hermits, models of asceticism, and prominent amongst them two local saints, Nikon the Spartan, and Luke the Gournikiote.¹

While the general quality of the mosaics in this church shows a strict conformity with a hieratic tradition, in several instances special efforts have been made to give specific subjects a definite interest. This is specially the case in the mosaics of the smaller tympana—those of the hermit saints on the west wall, of the patron saint and doctor, and of the four Fathers. In spite of this, however, it must be admitted that the whole iconography of this church has been executed in a stiff and conventional manner, and practically free from any definite or individual expression.

A distinct contrast may be noted in this respect between these mosaics and those of the church at Daphni. In the latter church a definite attempt has been made to shake off the hard and dry traditional rules, and to get at an unconventional and life-like treatment. This is specially noticeable in some of the figures of the prophets in the dome and in the subject of the Crucifixion.

The arrangement and distribution of the mosaics in the church of Daphni offer many similarities to those in the church of St. Luke. In the former, however, the subjects are less simply treated in many cases. From the meagre evidence available at Daphni, in its present state of comparative ruin and dilapidation, we have concluded that its interior decoration, both in marble and mosaic work, was even more elaborate and splendid than that of the church of St. Luke. Although it seems to be impossible to fix accurately the date of the execution of either, we are inclined to think that the mosaics of Daphni are later than those of our church.

We can hardly say that in the arrangement and distribution of subject the iconographic scheme in either of these churches pretends to follow that laid down in the Byzantine Painters' Guide; but we should bear in mind that the earliest copy of the Guide now known is much later than the time of these mosaics, and that it had been drawn up for use in churches that had no wealth of marble panelling and decoration, but which were intended to be painted from top to bottom on domes, vaults, arches, and walls, and where of course there was much more scope for pictorial representation. We have met with many such churches where the order of the Guide has been followed very closely. Again, in the Guide the descriptions of the various subject-pictures are much more crowded up with figures and inscriptions. These, while appropriate to and easily executed in fresco, became unsuited for a material like mosaic, hard and difficult to manipulate. Hence in our examples the subjects are much more simply treated than they would have been had they been executed in fresco; but, if we take them subject by subject and compare them with the directions in the Guide, we find that the underlying tradition of the composition is the same, and that the divergencies, as we have said above, are mainly attributable to the difference of material, and are indeed, in many cases, after all, extremely slight.

¹ For comparisons between the subjects and figures in this church and similar subjects and figures in Byzantine manuscripts, especially the *Menology of Basil*, see Diehl.



FIG. 44.—VIEW OF THE CHURCH OF ST. NICOLAS FROM THE SOUTH-EAST.

PART IV.—MONASTERY OF ST. NICOLAS IN THE FIELDS, NEAR SKRIPOU, IN BÆOTIA

IN the open country a few miles to the north-west of Skripou, at the west end of Lake Copais, in Bæotia, is situated a small *μετόχι*, or monastery farm, which is known by the name of *ὁ ἅγιος Νικόλας στὰ καμπιά*, "St. Nicolas in the Fields." This was, and we believe still is, a dependency of the monastery of St. Luke of Stiris.¹ The present conventual buildings consist simply of a few ruinous huts and sheds enclosed within a square surrounded by a wall; but in the centre of this square there stands a beautiful little church which, in the arrangement of its plan and its general composition, reminds one of the great church of the parent monastery, from which, indeed, it is said to have been copied.²

¹ In the great book of the monastery (*Kremn*) mention is several times made of this farm as St. Nicolas "*τῶν καμπιῶν*." In the inventory of 1569 it is quoted as part of the possessions of the monastery, when its buildings consisted of five cells, one stable, and one water-conduit. We find also that in 1833 a decree was issued for annexing it once more to the parent monastery from which it had apparently been separated.

² At the present day the peasantry in the neighbourhood tell the passing traveller a tale embodying the world-wide tradition of the clever apprentice who surpassed his master. According to this local legend, the builder of the church had served an apprenticeship to the man who directed the building of the great church of St. Luke, during the erection of that structure. The apprentice was afterwards commissioned to build the church of St. Nicolas, and when the work was nearing completion he invited his former master to come and see it. The new church, although smaller, was generally

considered to be a better and more complete design than the one on which it had been based, and when the old builder saw it he became very jealous; but pretending to be very pleased with it, he told his former apprentice that he had only one fault to find, and that if he would ascend a ladder he would show him, when he came to a certain spot, how he might improve his design. A high ladder was accordingly procured and placed against the outside of the east end of the church, and the young builder ascended. When he had reached a considerable height above the ground the former master pulled away the foot of the ladder, and the apprentice fell to the ground and was killed. On the spot where he died a fig-tree grew up, and is still pointed out, "and"—as a narrator of this tale gravely added—"this is somewhat strange, for fig-trees do not reach to such an age." As may be seen by a reference to our illustration (Plate 56, Fig. 2) the fig-tree at present at the east end is of no hoary antiquity, but no doubt it is of the third or fourth generation.

A comparison between the plans of the two churches (Plate 1 and Plate 57), which are drawn to the same scale, will show the difference in size between them. The chief peculiarity in the plan of this church is that there is no proper narthex. The west doorway opens into what is really the western arm of the cross extended across the whole of the west end of the building in three bays. This is separated from the solea, or great square under the dome, by a triple arcade divided by two large pillars with bases and handsome carved capitals. The central opening, which is more than double the width of those on either side, has a high stilted arch above, and this forms one of the four arches supporting the dome of the church. The floor of this pseudo-narthex is one step lower than that of the church proper.

The plan of the east end is very similar to St. Luke's. Only one apse projects externally, that of the bema. It has, however, only one tier of windows, and the central window has three lights in place of two. The ends of the parabemata have semicircular recesses internally, and set in these, as in the other case, are marble slab tables, open underneath. The compartments beyond, on either side, open from the parabemata through wide arches, and are not entered from the solea. In the north and south sides of the great square we have, as at St. Luke's, recesses terminating in flat apsidal heads.

The dome is high, in proportion to its width, for the type of dome it represents, and it is octagonal externally, with a window in each face. The transepts have ends formed of triple arcaded screens as at St. Luke's, but in only one of them, that to the north, has there been a door of entrance through the central division. The floors of the transepts and of the bema and parabemata are, as before, raised one step above that of the great square.

The most striking similarity to the church of Stiris is, however, to be seen in the plan and arrangement of the crypt, which follows the other almost exactly, even to the placing of additional pillars in the bays to the east of the transepts where in the crypt of the great church are placed the two tombs. We have already explained our views with regard to these pillars there (see p. 35), but we can see no reason for their having been repeated here except that of blind copying. The entrance to this crypt is under the north end of the transept.

The external walls of the church are built of a hard, bluish-gray marble in properly squared blocks of regular coursed ashlar. The lowest courses are about 3 feet high, and the others decrease in height as they rise in the wall. The window-heads are of a softer yellowish marble. The outer surfaces of the stones are as fresh and sharp as when the building was erected, and show clearly every tool-mark. Each block has a finely-dressed margin of about three-quarters of an inch all round, and the rest of the surface is very finely tooled with a point, the pointing showing in diagonal lines across the stone. The wall-head course is a projecting splay with upright fillet over; some of this has disappeared. The jambs of the windows are slightly sunk back from the main face of the walls, with a flat splayed and filleted section which runs up the sides and round the main arches¹ (A, Fig. 45). The external sill to the windows of the apse forms a moulded string-course (B, Fig. 45). In the spandril of the end window of the apse, on the south side, is a carved figure of a small bird in relief, and over the mullion of the diaconicon window is a cross in a circle. All the window-fillings are modern, and most of the original mullions have also disappeared. The arched openings of the transepts have been filled in, nearly as

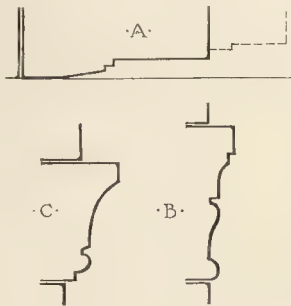


FIG. 45.—DETAILS OF VARIOUS MOULDINGS.

¹ The detail of these windows is strikingly similar to that of the windows in the church of the monastery of the Metamorphosis (Transfiguration) on Mount Sgmatia, also in Boeotia, but situated to the north-east of Thebes. This monastery is said to have been founded by the Emperor Alexius Comnenus (1081-1118).

high as the level of the capitals of the mullions, with large slabs. On the north side the mullions form the jambs of the central doorway, which has a splayed and carved cornice over its moulded lintel (see Plate 60), while, on the south side, the usual octagonal mullions run down to the top of the base above the floor. The capitals of these mullions are

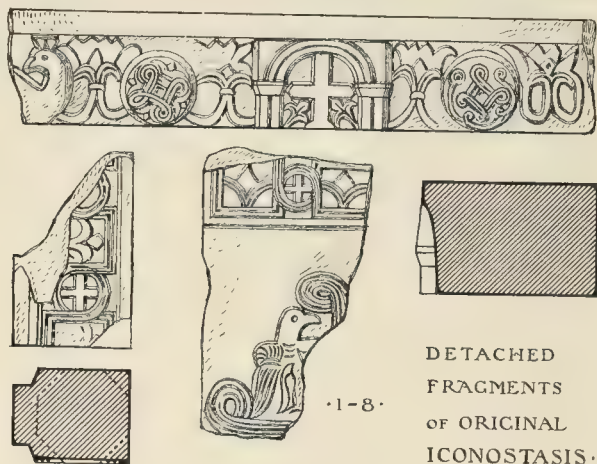


FIG. 46.

carved (see Plate 60). The west doorway has moulded jambs and lintel with a moulded and carved cornice over (see Plate 60).

The external face of the dome differs from that of the rest of the church in having a course of tiles between each course of marble, and an upright tile between each block (see Plate 56). There are splayed pilasters at the angles of the octagon, and a zigzag



FIG. 47.—BRICK PATTERNS OVER DOUBLE-ARCHED OPENINGS IN CRYPT.

brick course runs along over the tops of the windows, and over this again is a splayed projecting eaves-course of marble. The outer surface of the dome, as well as the roofs of the church, are covered with pantiles.

The interior of the church is at present whitewashed all over. Slight traces of former painting, however, show through in various places, such as in the prothesis, on the jambs of the south window in the apse, and on the string-course at springing of main arches. The moulded string-course under the dome (C, Fig. 45) is of plaster. The walls of the small chambers off the parabemata are built, on their inside face, of dressed blocks with tiles between, and probably this surface has never been covered over; the barrel vaults

are also built of coursed blocks, and in the centre are three rows of tiles forming a continuous key. There are no evidences that the walls, arches, or vaults have ever been covered with marble or mosaic. The pillars separating the narthex from the church have moulded bases and fine carved capitals (see Plate 60). These capitals are somewhat similar to those in the small church of the monastery of St. Luke. The present iconostasis is a paltry wooden one. A few fragments of the original marble one are, however, still lying about. These are illustrated in Fig. 46.

In the crypt are more extensive traces of painting on the vaults, but all very fragmentary and dim. The double arches opening over the pillars in the crypt show very interesting designs of brick filling in their tympana (Fig. 47). The arrangement of the projecting ribs to the vaulting is also worthy of notice (Fig. 48). These ribs are also found in the vaulting of the church above. The Holy Table of the crypt rests on a post formed out of a portion of an old engaged column which has been thinned down and stripped at the sides.

Lying about outside are some large pillars and capitals which have evidently belonged to the monastic buildings.¹

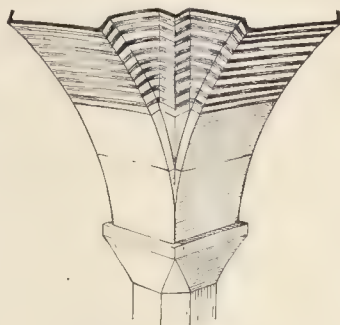


FIG. 48. — DETAIL OF VAULTING OF CRYPT.

¹ We are much indebted to Mr. Peter Rodeck (who visited this place since our examination) for some of the foregoing particulars, and for the drawings of the fragments of the

iconostasis. He has also furnished us with the apprentice story, which was related to him on the spot by a peasant of the neighbourhood.

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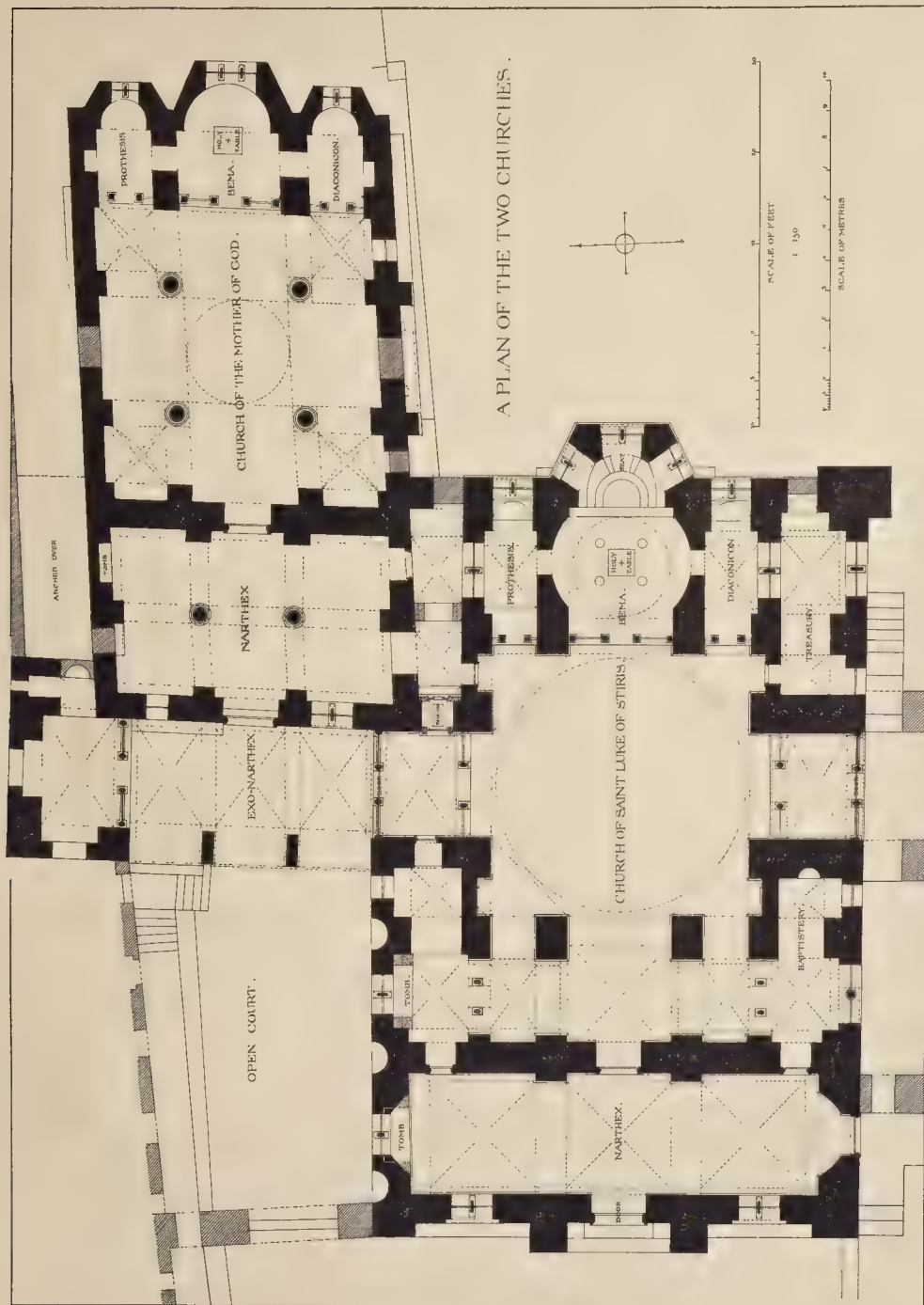
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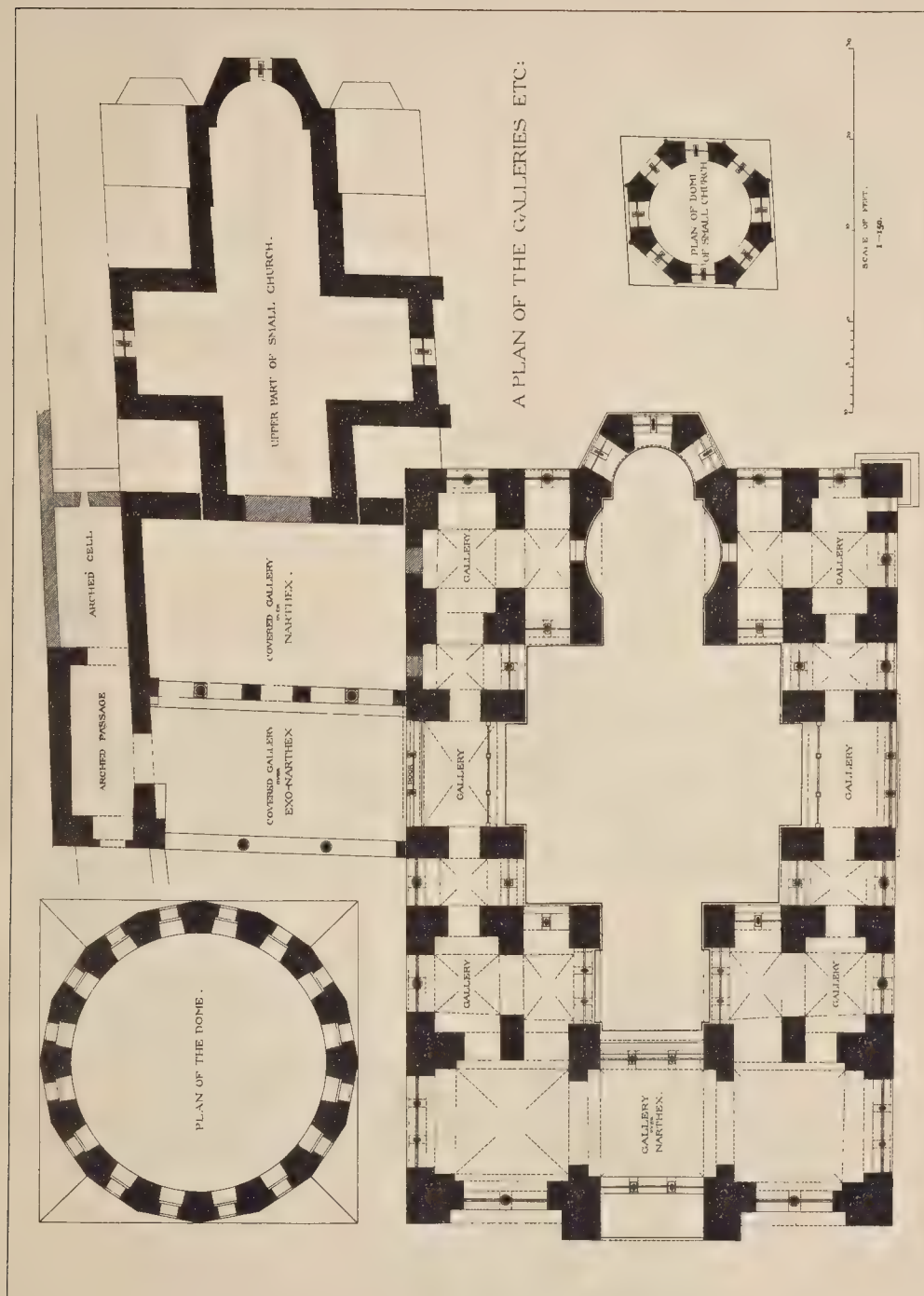
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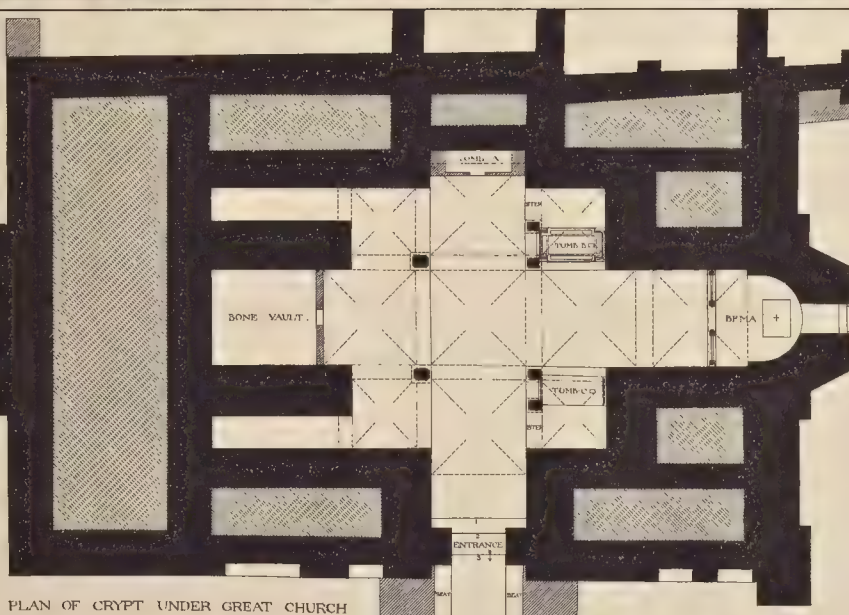
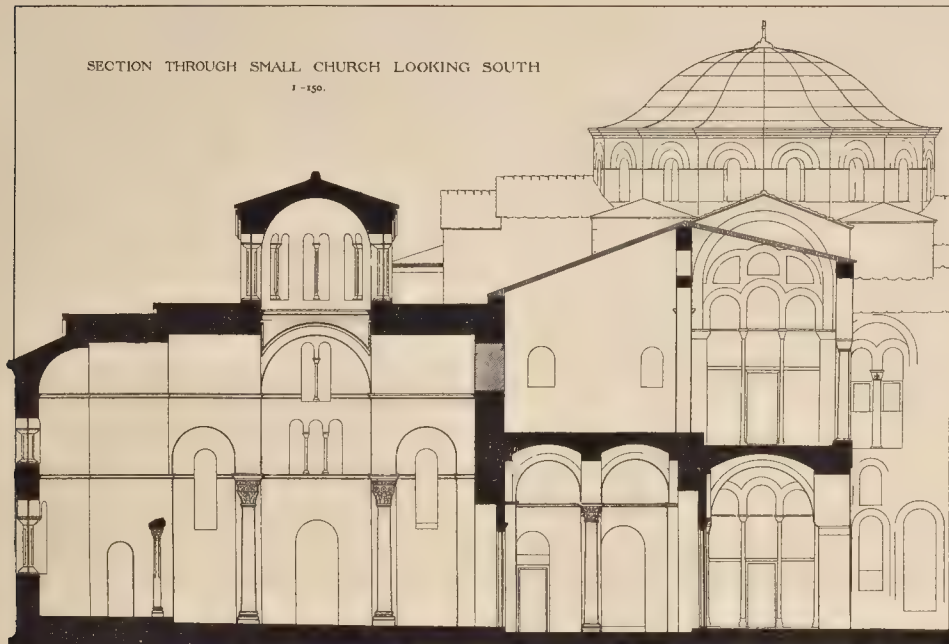
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SECTION THROUGH SMALL CHURCH LOOKING SOUTH

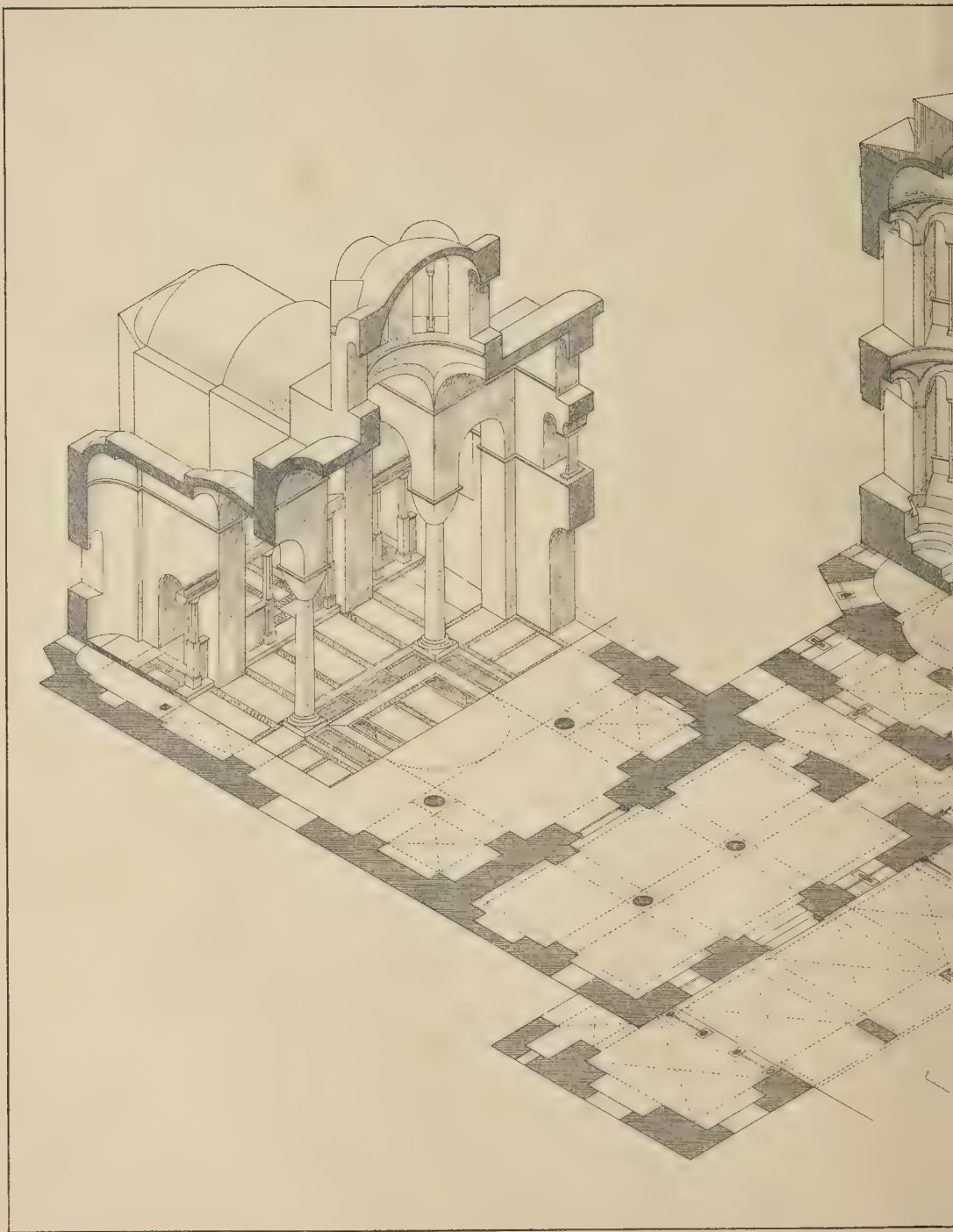
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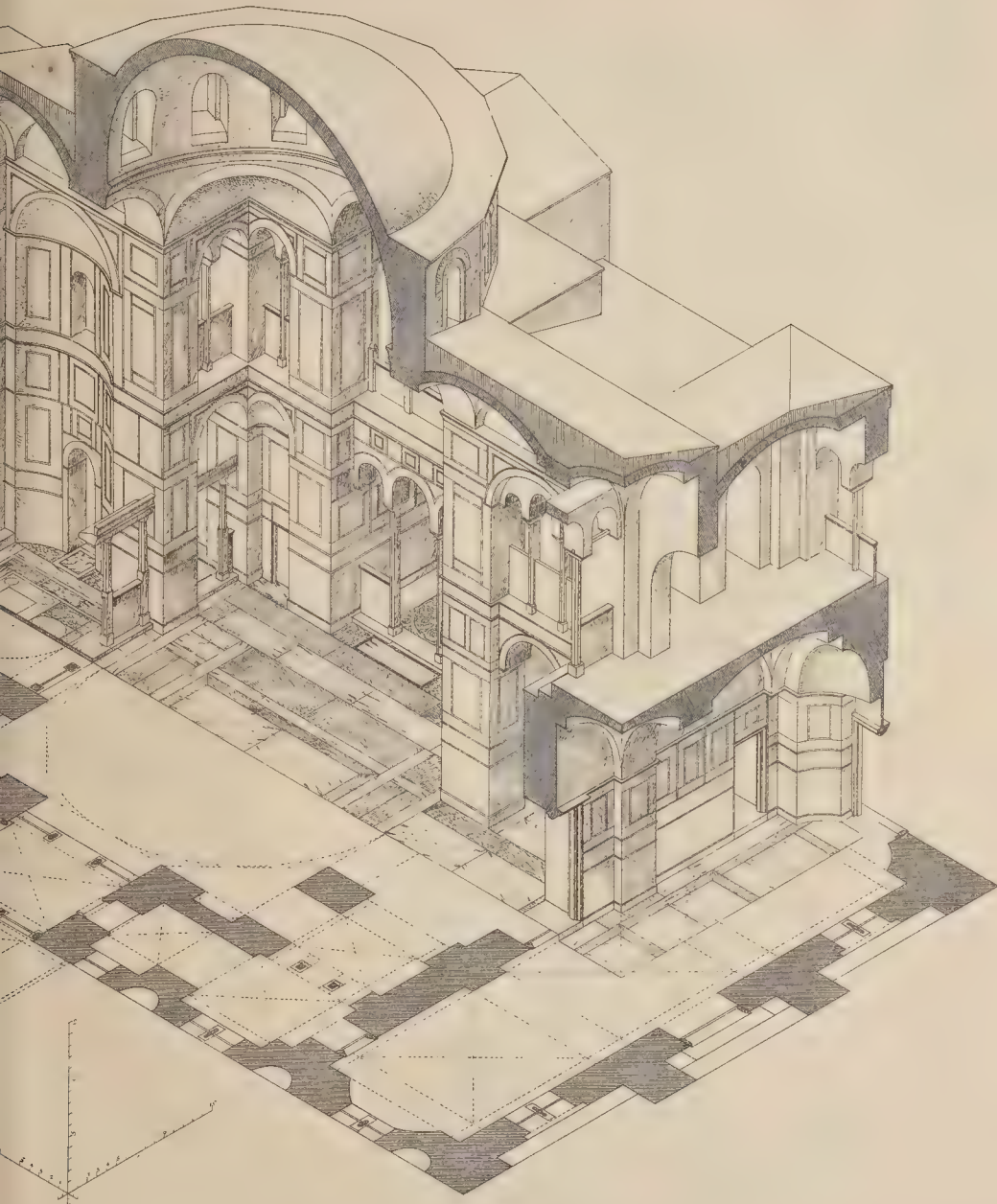
PLAN OF CRYPT UNDER GREAT CHURCH

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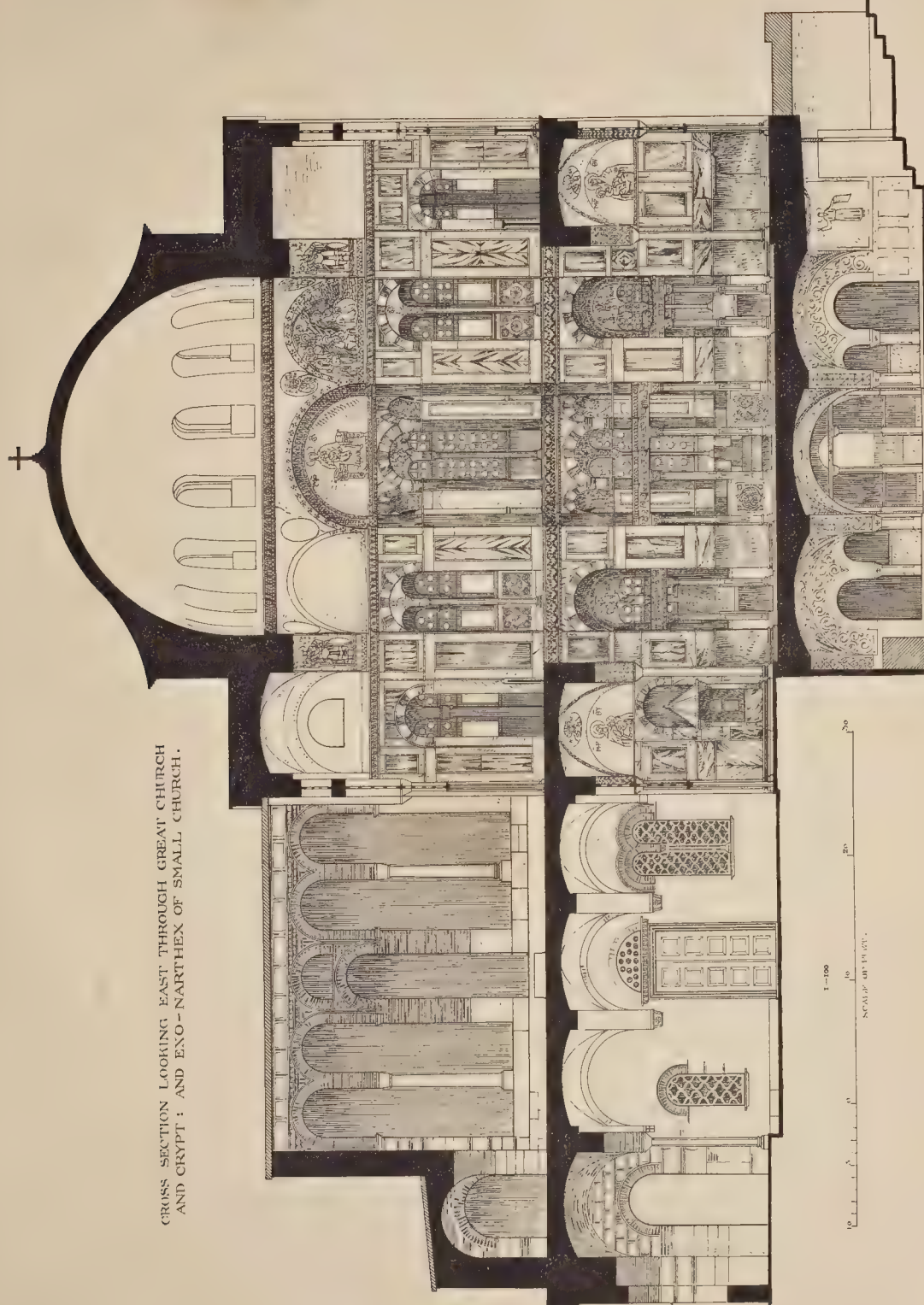


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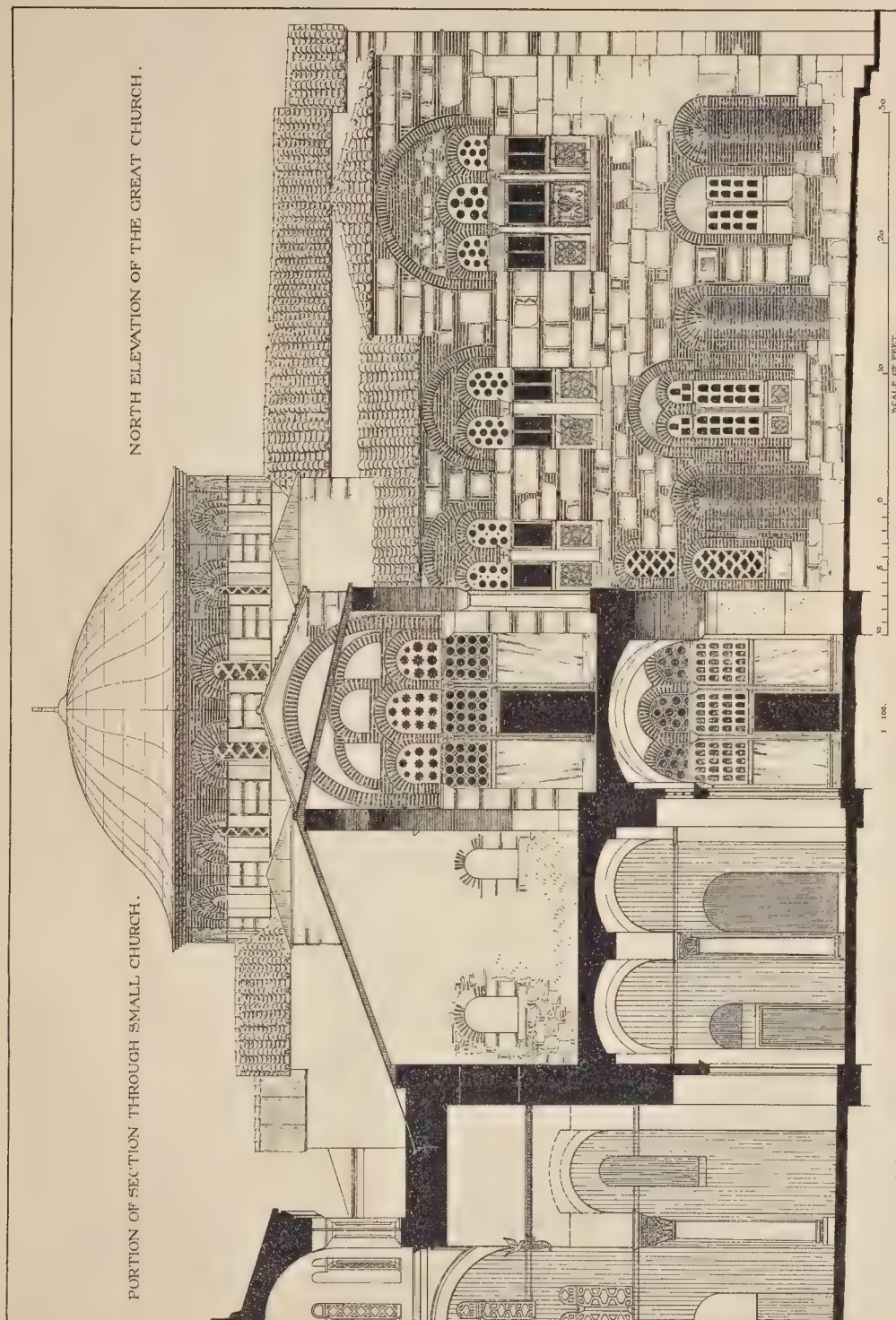
URCHES, LOOKING TOWARDS THE SOUTH-EAST.



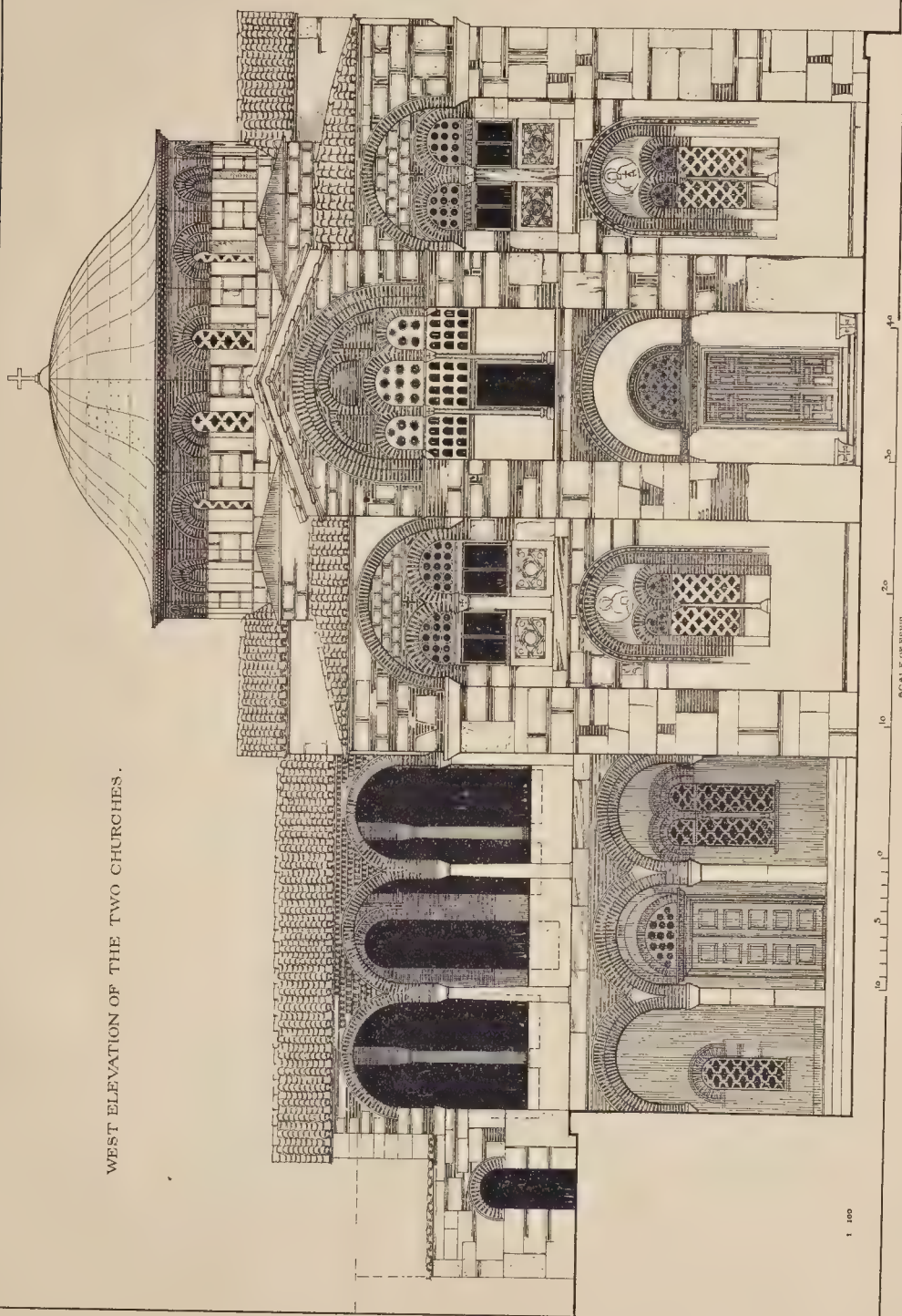
CROSS SECTION LOOKING EAST THROUGH GREAT CHURCH
AND CRYPT: AND EXO-NARTHEX OF SMALL CHURCH.

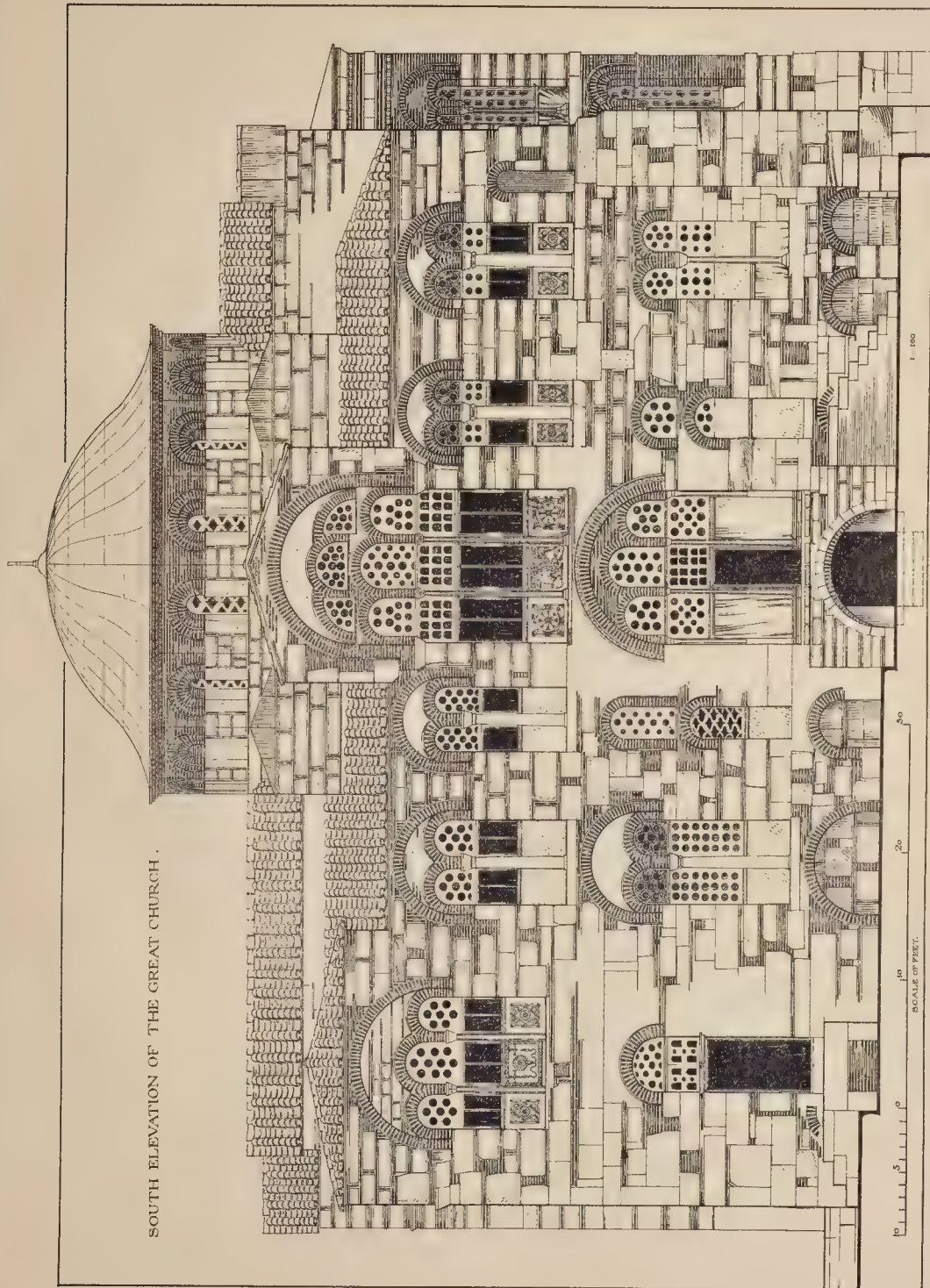
NORTH ELEVATION OF THE GREAT CHURCH.

PORTION OF SECTION THROUGH SMALL CHURCH.

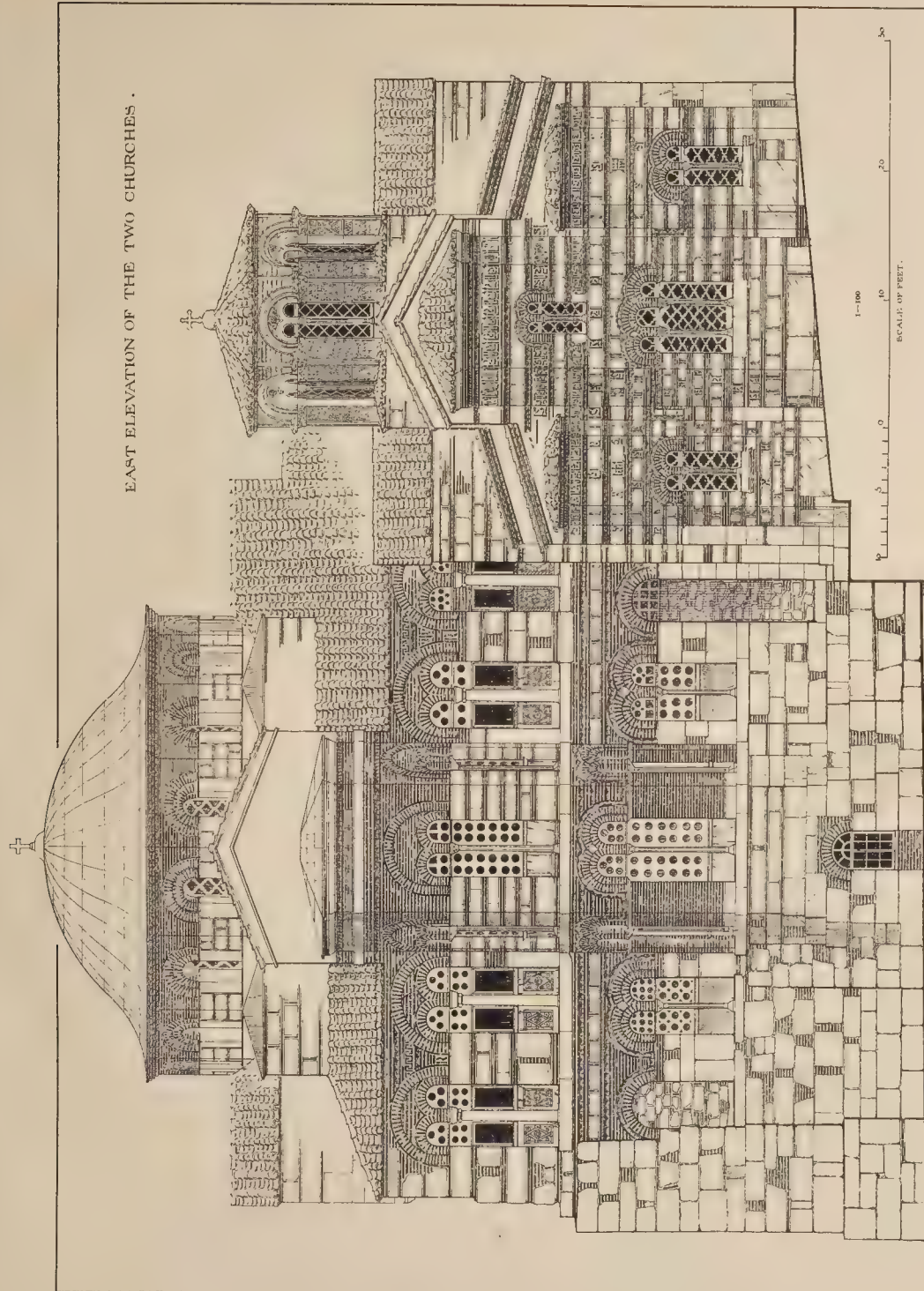


WEST ELEVATION OF THE TWO CHURCHES.

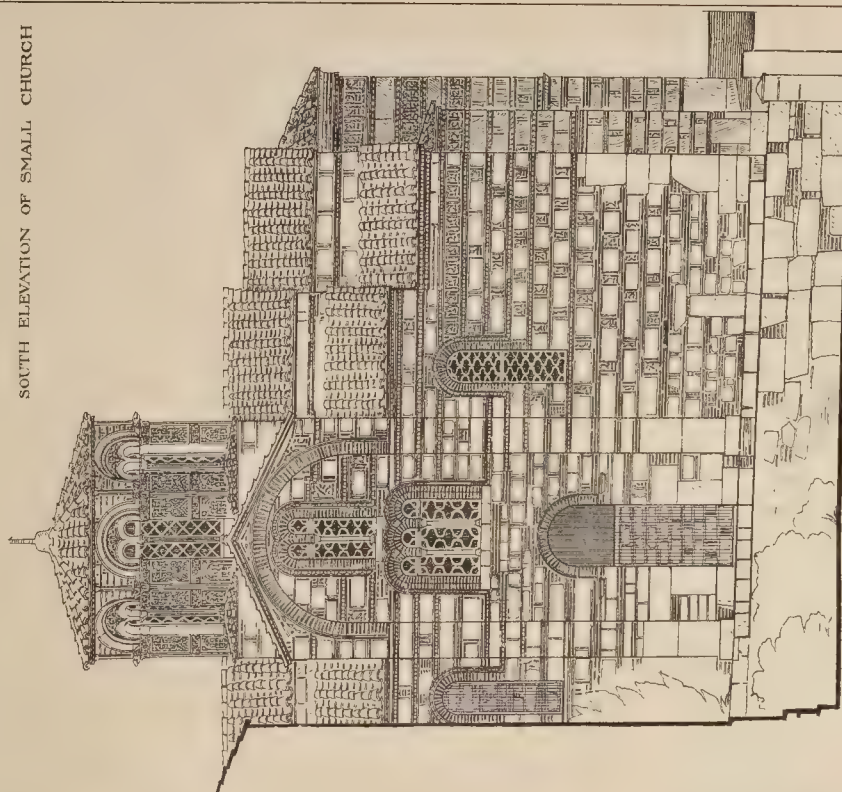




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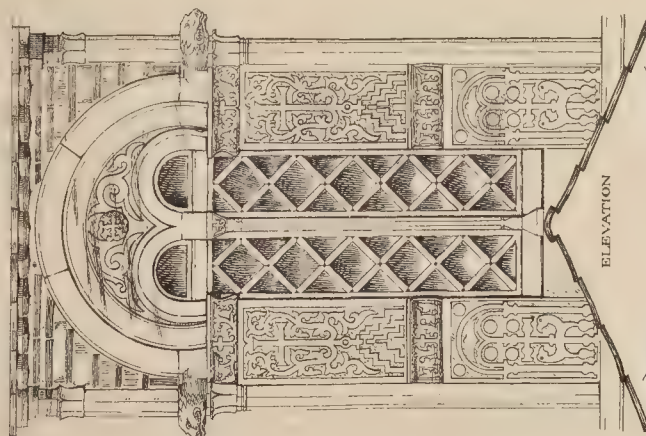


SOUTH ELEVATION OF SMALL CHURCH

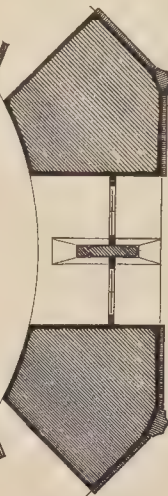


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A DETAIL OF DOME OF SMALL CHURCH



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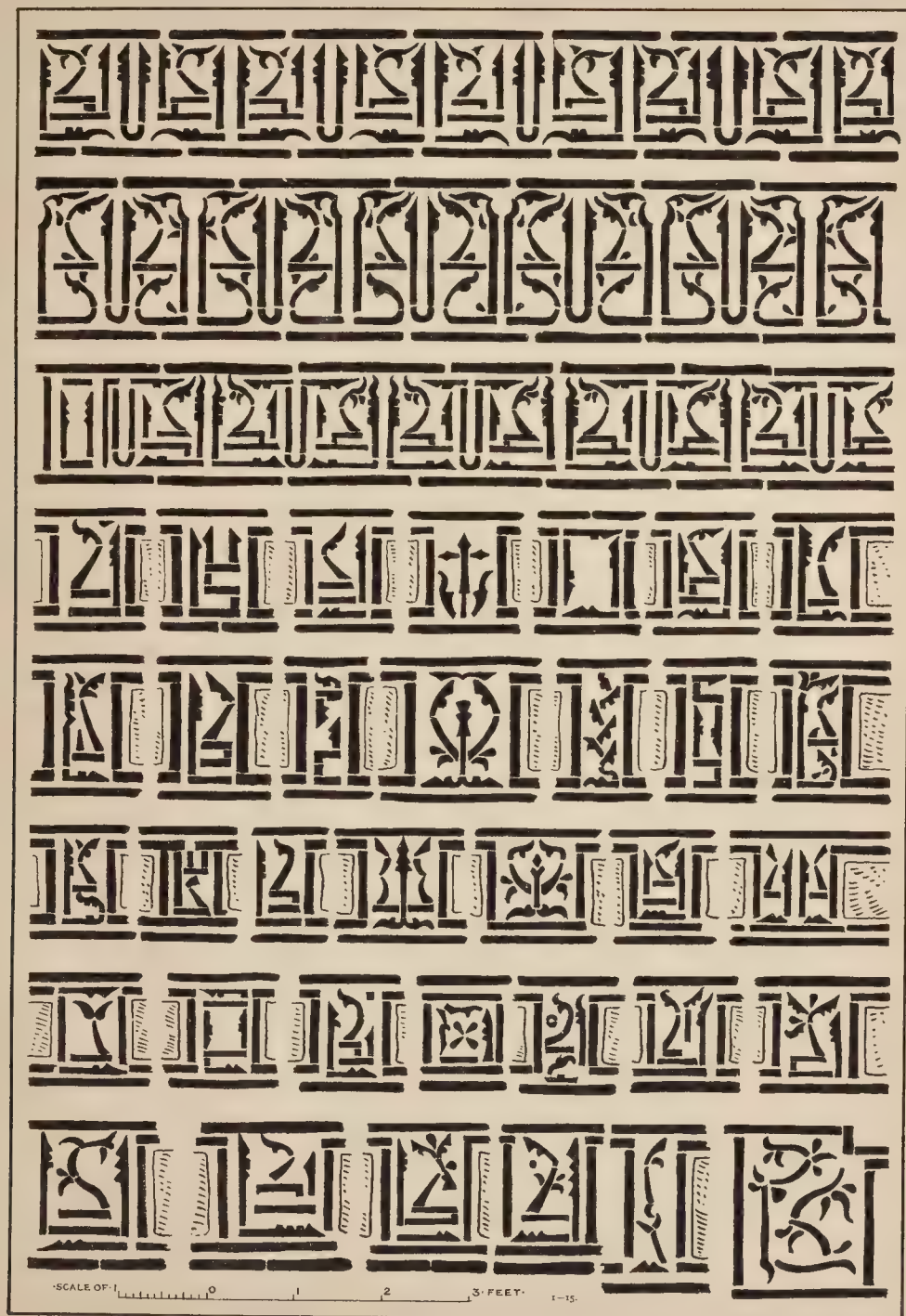


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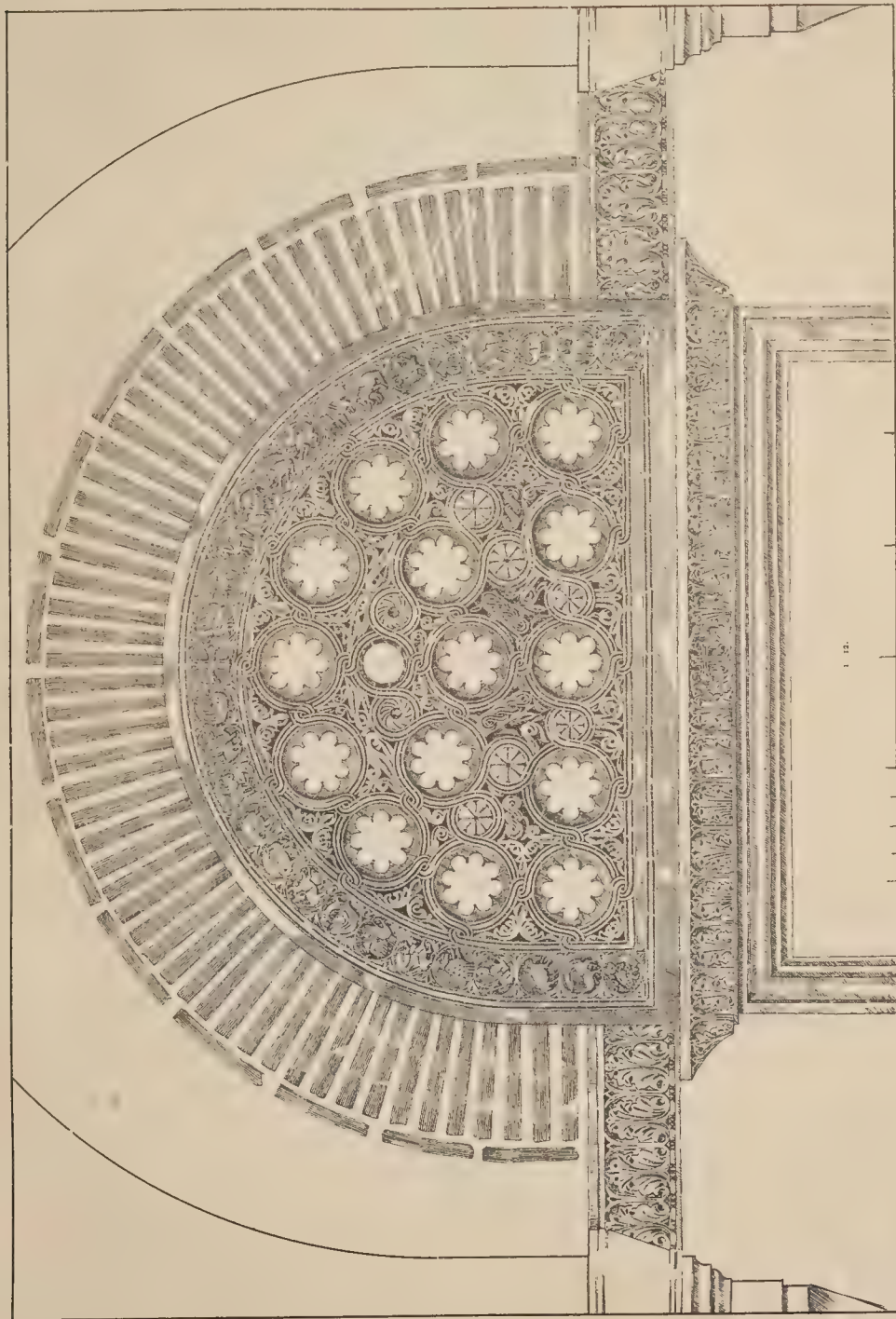
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SECTION



DETAILS OF BRICK ORNAMENTATION ON EXTERNAL WALLS OF SMALL CHURCH.



DETAIL OF TYMPANUM OF WEST DOORWAY OF GREAT CHURCH.

A. H. Christie, D. L.



A.

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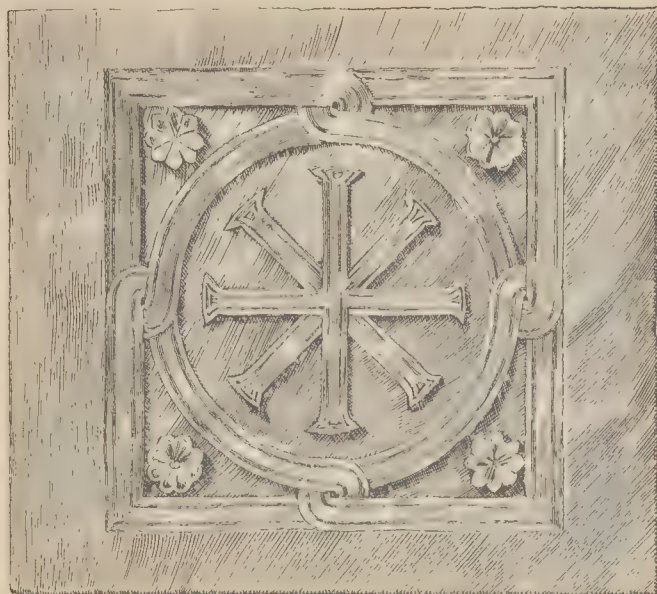


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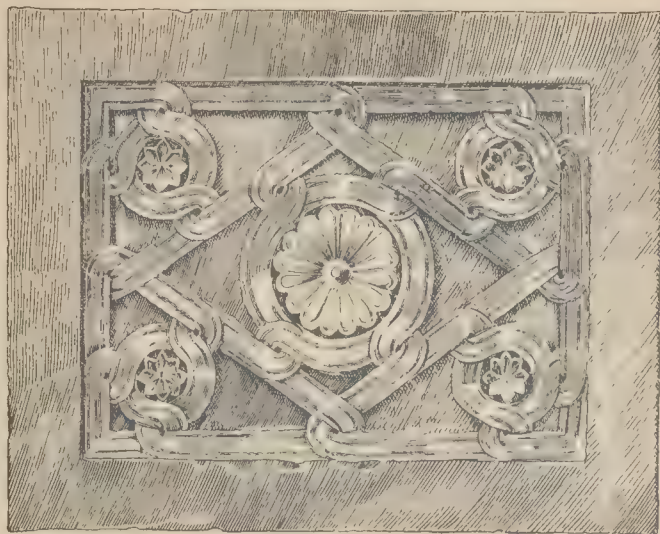
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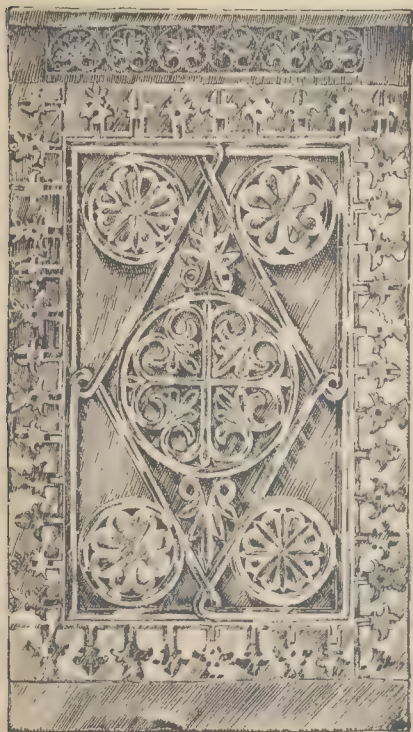
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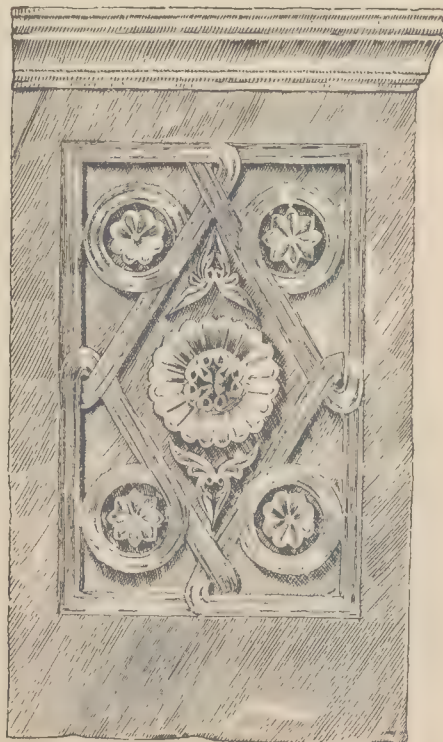


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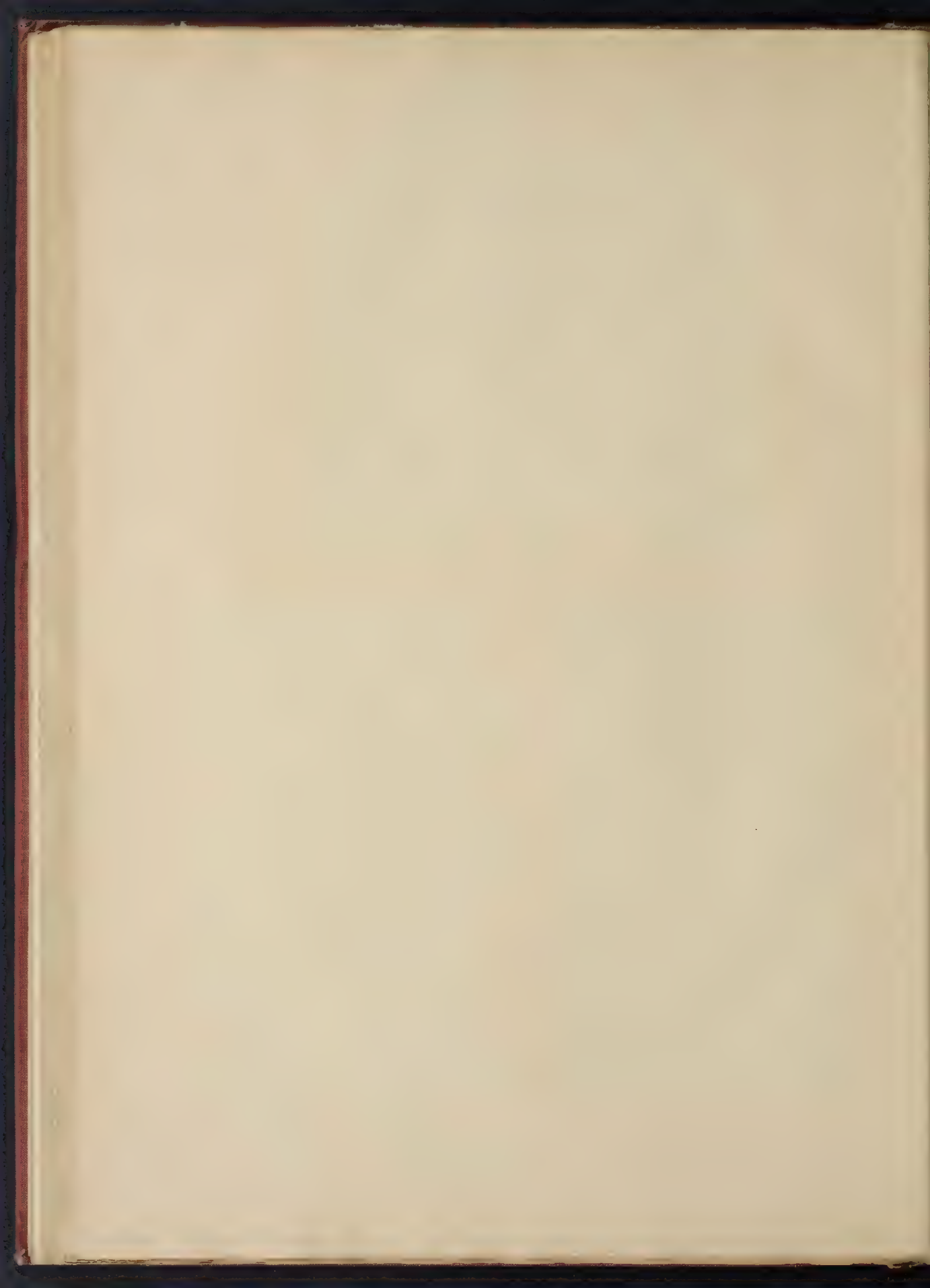
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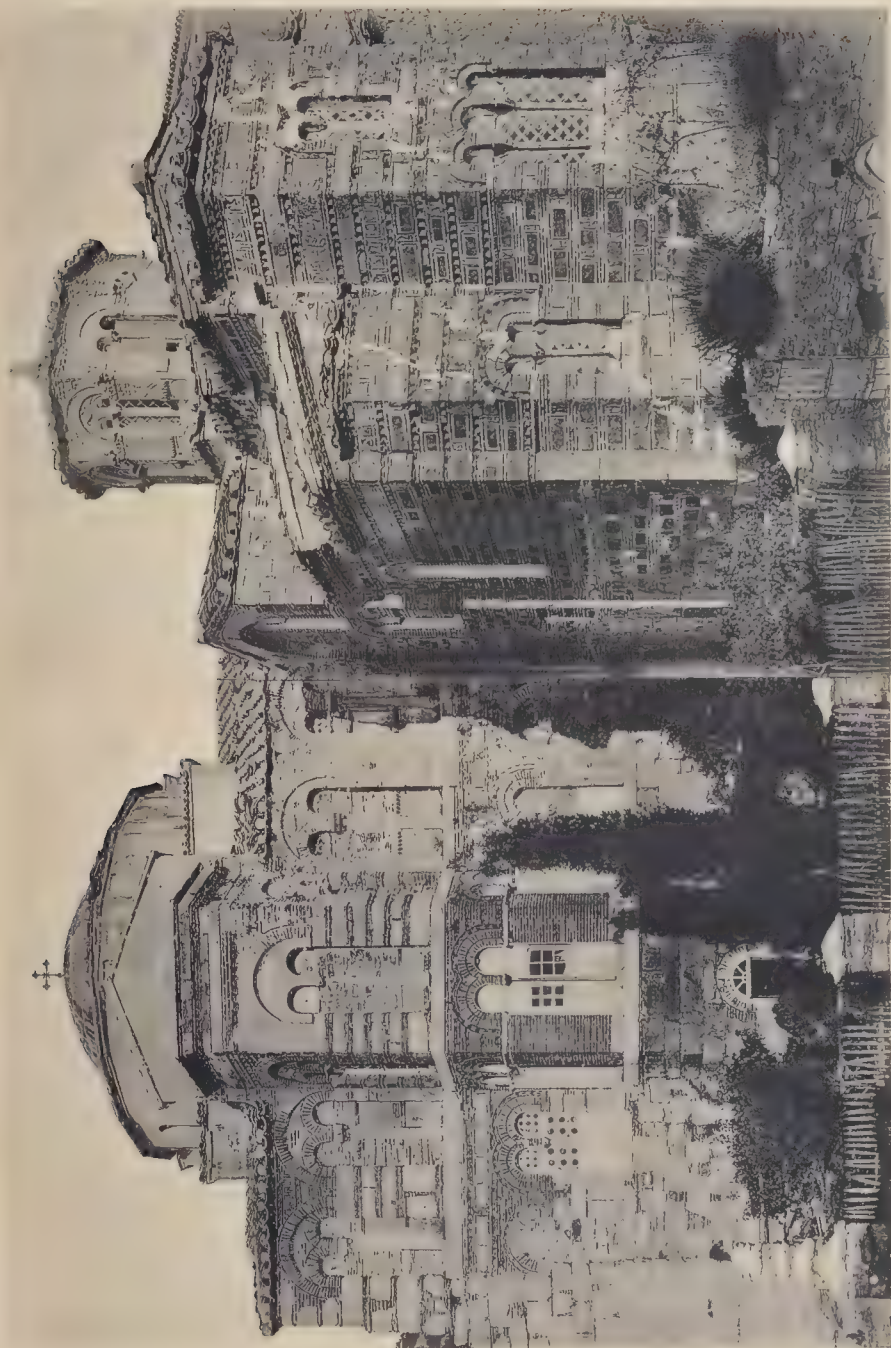


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A. H. Christie, Del.

CARVED SLABS FILLING IN LOWER PARTS OF WINDOW OPENINGS AND FRONTS OF GALLERIES.





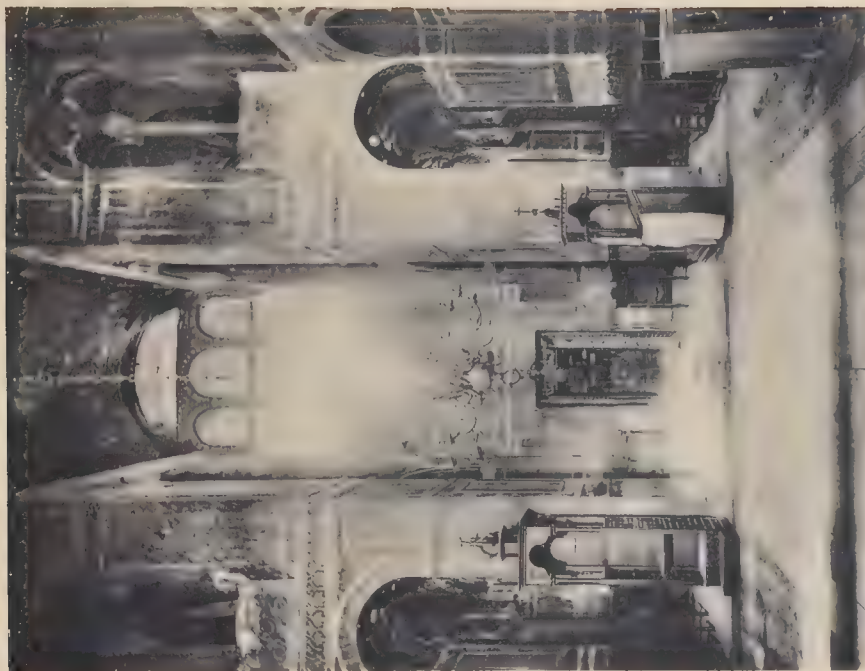
VIEW OF THE TWO CHURCHES FROM THE EAST.



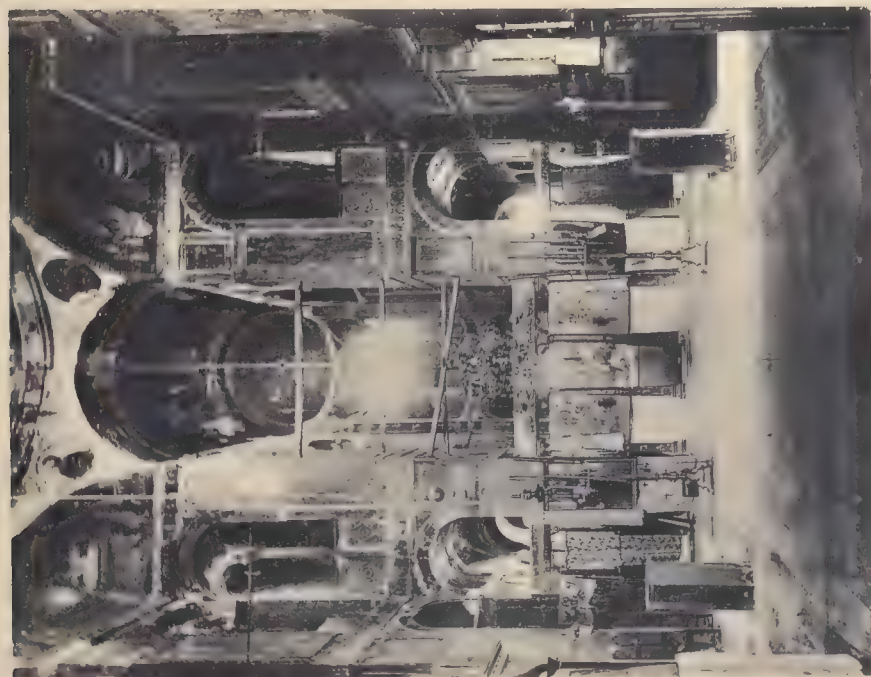
EXTERNAL VIEW FROM THE SOUTH-WEST.



EXTERNAL VIEW FROM THE SOUTH-EAST.

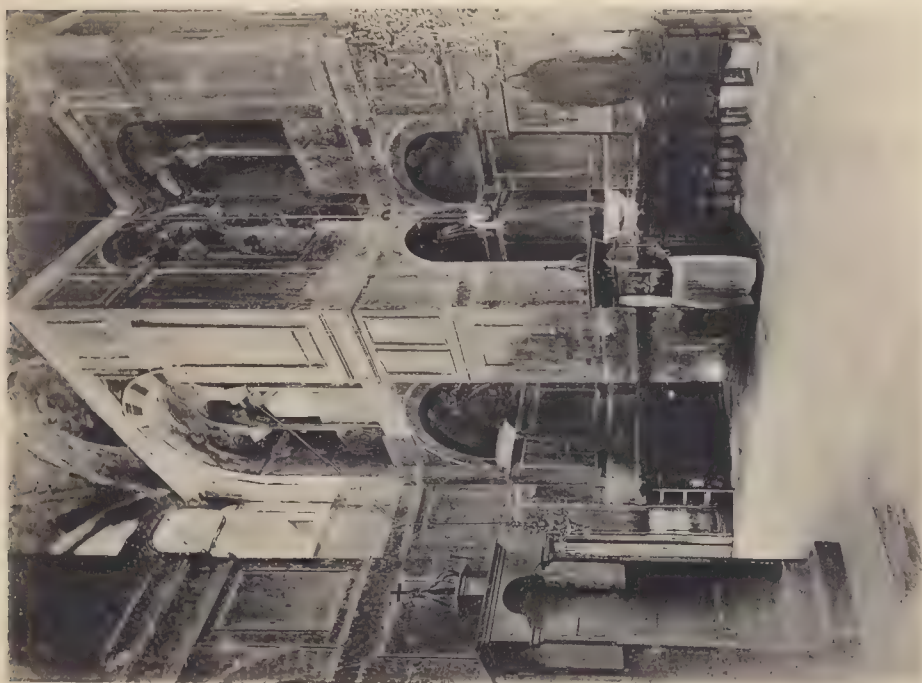


2. VIEW LOOKING WEST.



1.—VIEW LOOKING EAST.

INTERIOR OF THE GREAT CHURCH.



3. VIEW LOOKING NORTH-WEST.



4. VIEW LOOKING NORTH-EAST.

INTERIOR OF THE GREAT CHURCH.



INTERIOR OF SMALL CHURCH LOOKING EAST.

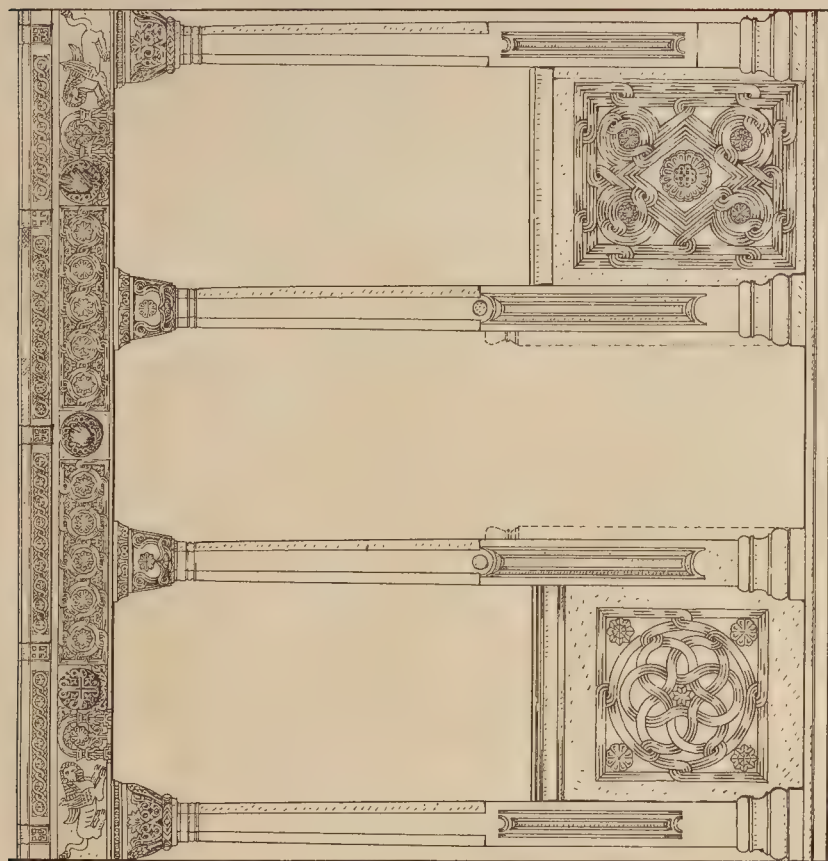


INTERIOR OF NARTHEX OF GREAT CHURCH LOOKING NORTH.

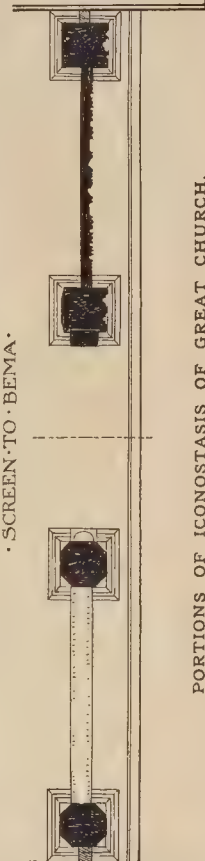


A H CHRISTIE D.

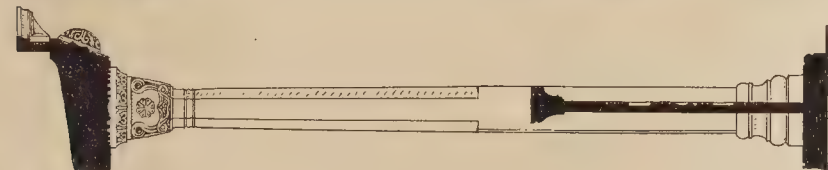
CAPITAL OF A PILLAR IN SMALL CHURCH.



• SCREEN • TO • BEMA •



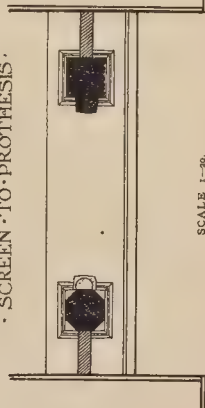
PORTIONS OF ICONOSTASIS OF GREAT CHURCH.

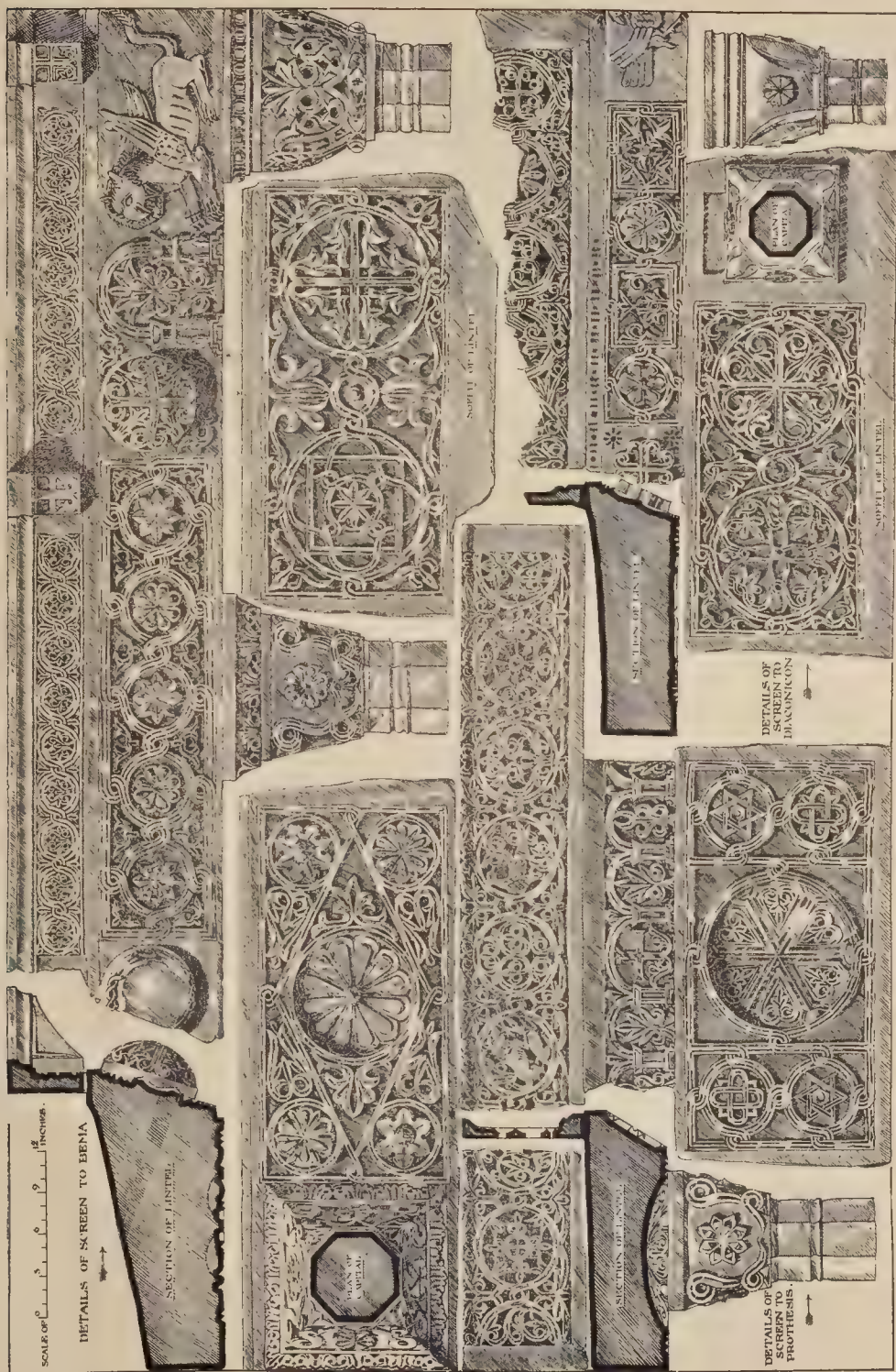


• SECTION •
• OF SCREEN TO • BEMA •



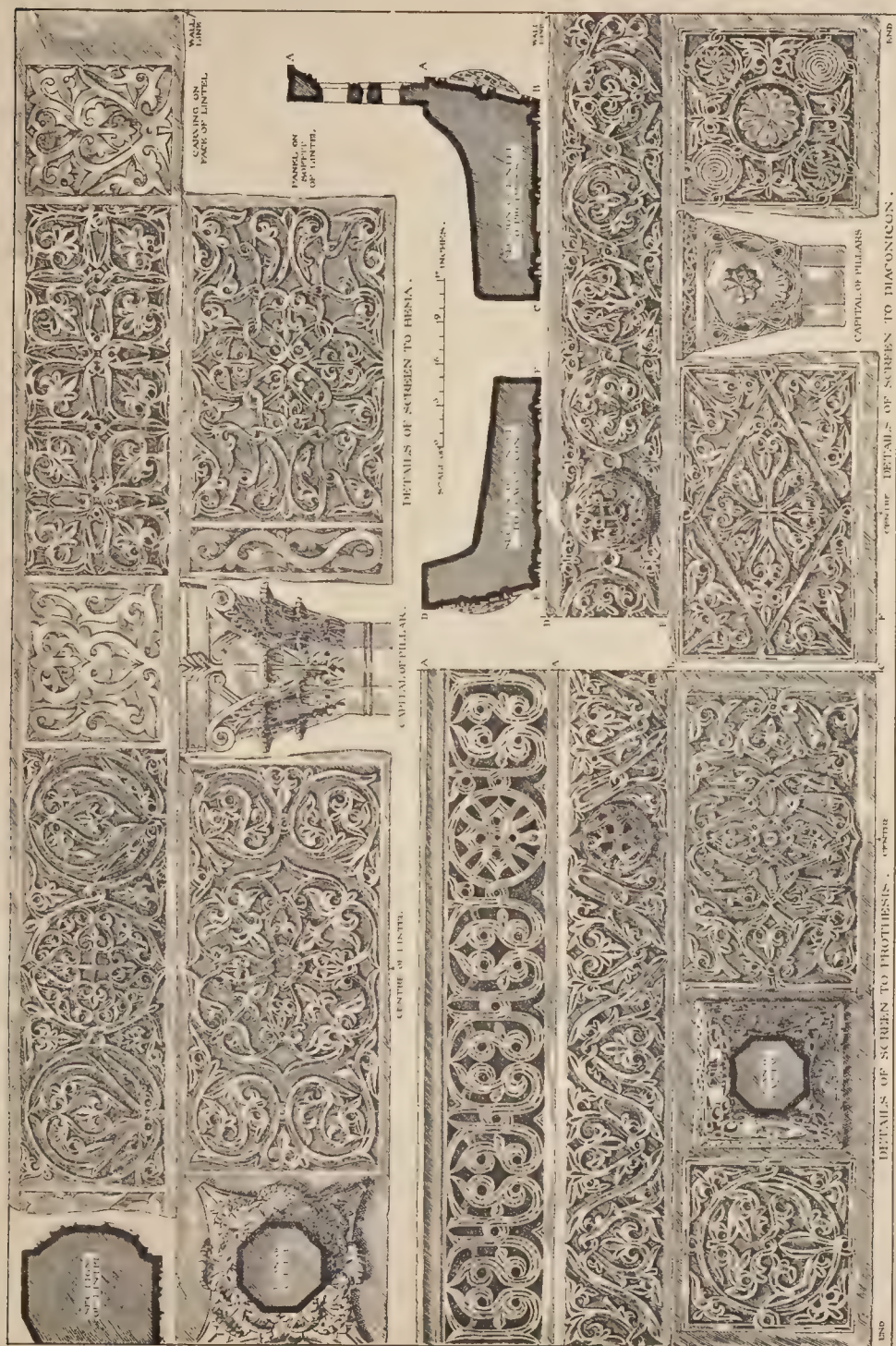
• SCREEN • TO • PROTHESIS •





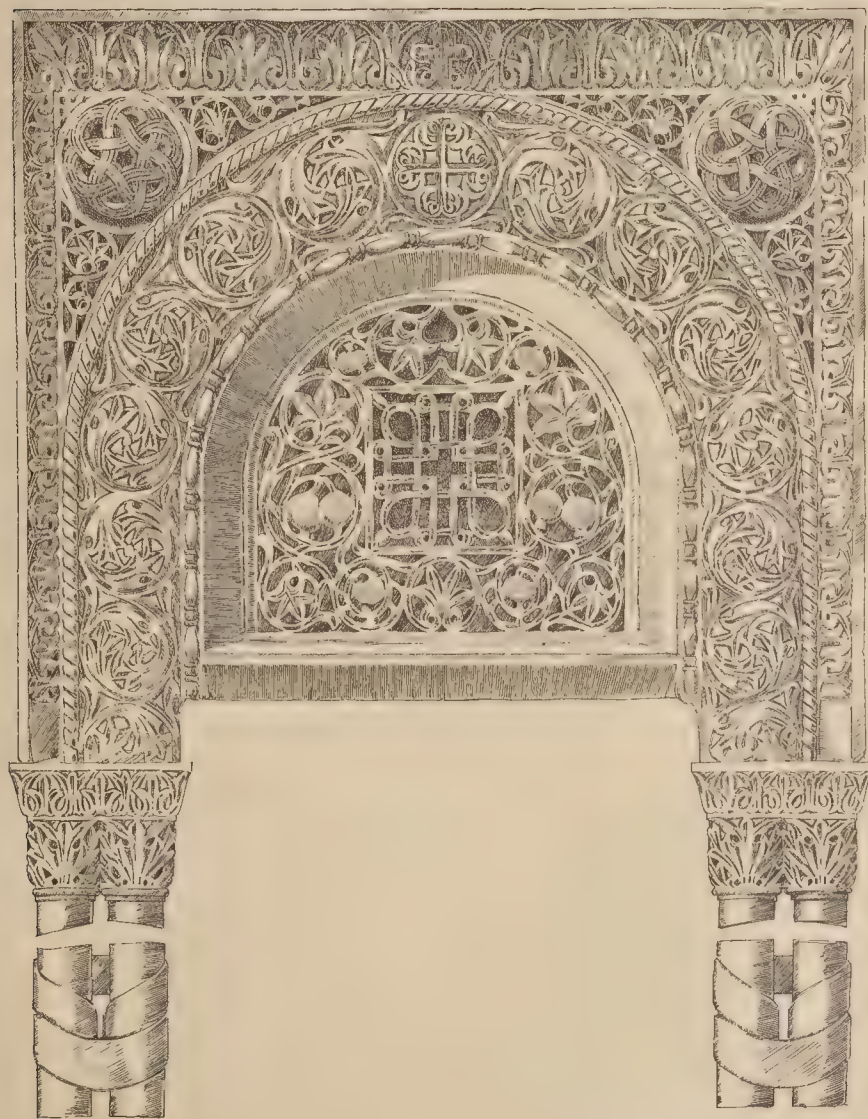
DETAILS OF ICONOSTASIS OF GREAT CHURCH.

ONE-EIGHTH OF REAL SIZE



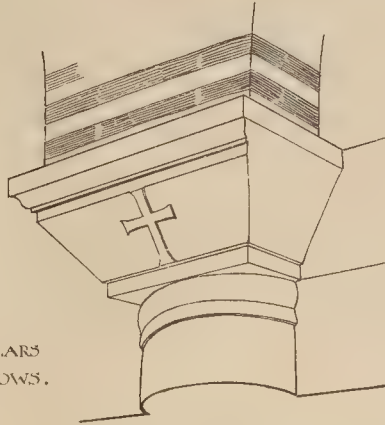
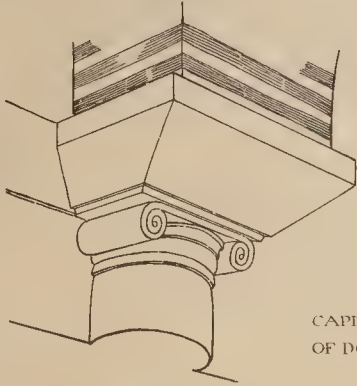
DETAILS OF ICONOSTASIS OF SMALL CHURCH.
ONE EIGHTH OF REAL SIZE

ONE EIGHTH OF REAL SIZE

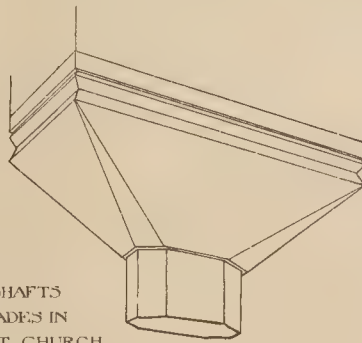
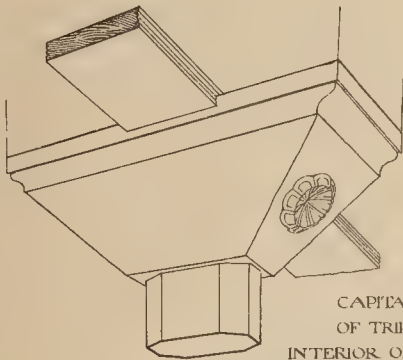


A. H. C. 1892

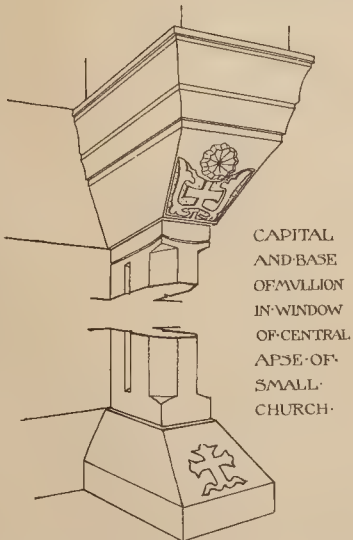
A DETAIL OF PICTURE FRAMES ON PIERS DIVIDING ICONOSTASIS OF SMALL CHURCH.
ONE-SIXTH OF REAL SIZE.



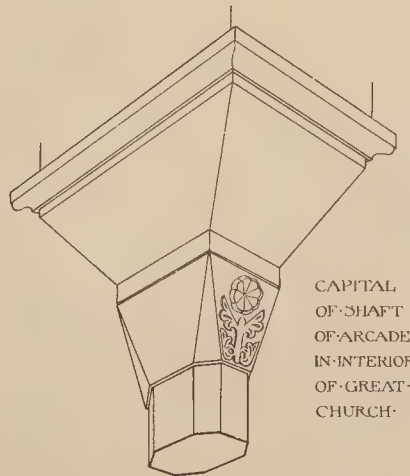
CAPITALS OF PILLARS
OF DOUBLE WINDOWS.



CAPITALS OF SHAFTS
OF TRIPLE ARCADES IN
INTERIOR OF GREAT CHURCH.



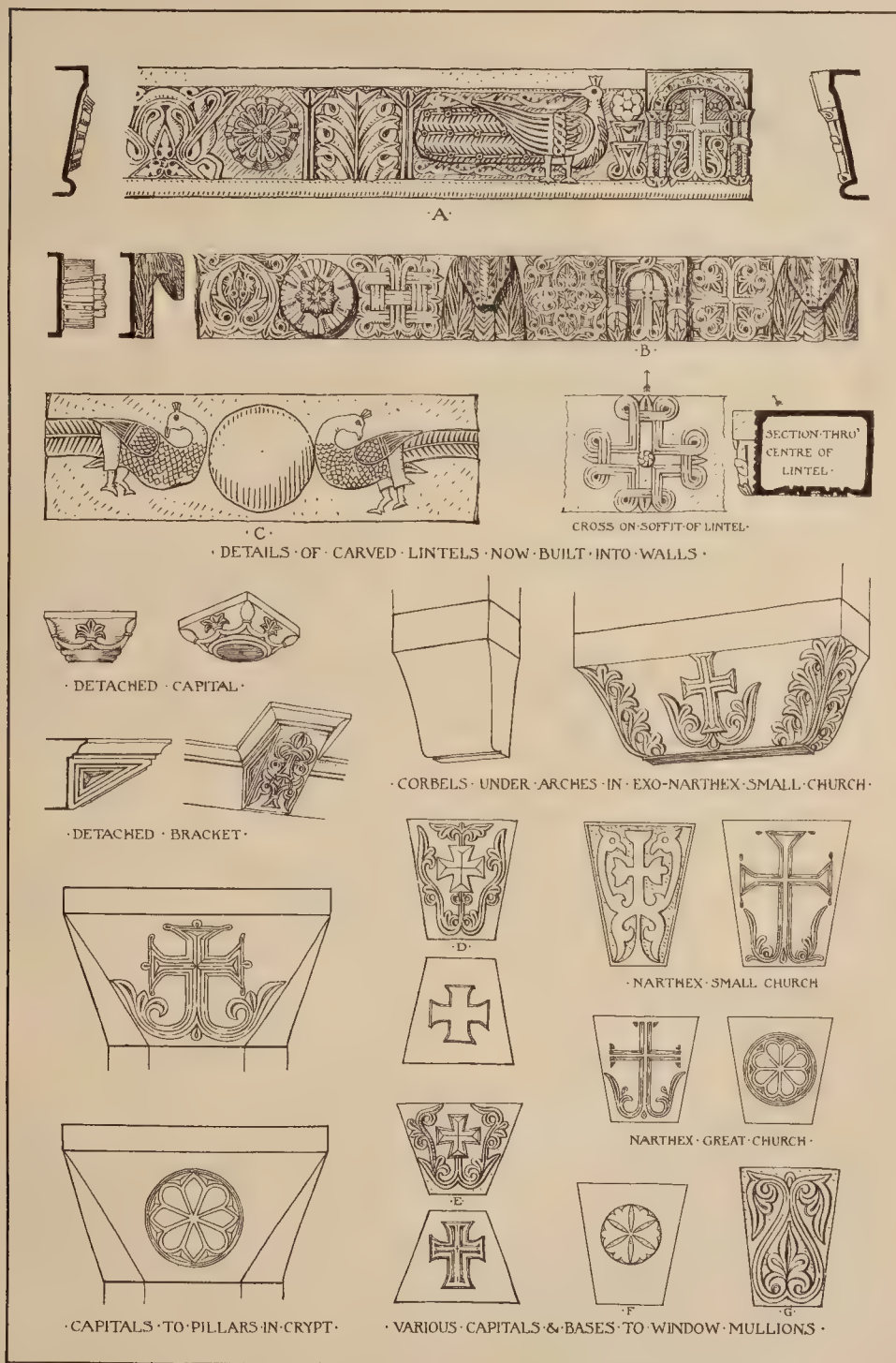
CAPITAL
AND-BASE
OF-MILLON
IN-WINDOW
OF-CENTRAL
APSE-OF-
SMALL-
CHURCH.



CAPITAL
OF-SHAFT
OF-ARCADE
IN-INTERIOR
OF-GREAT-
CHURCH.

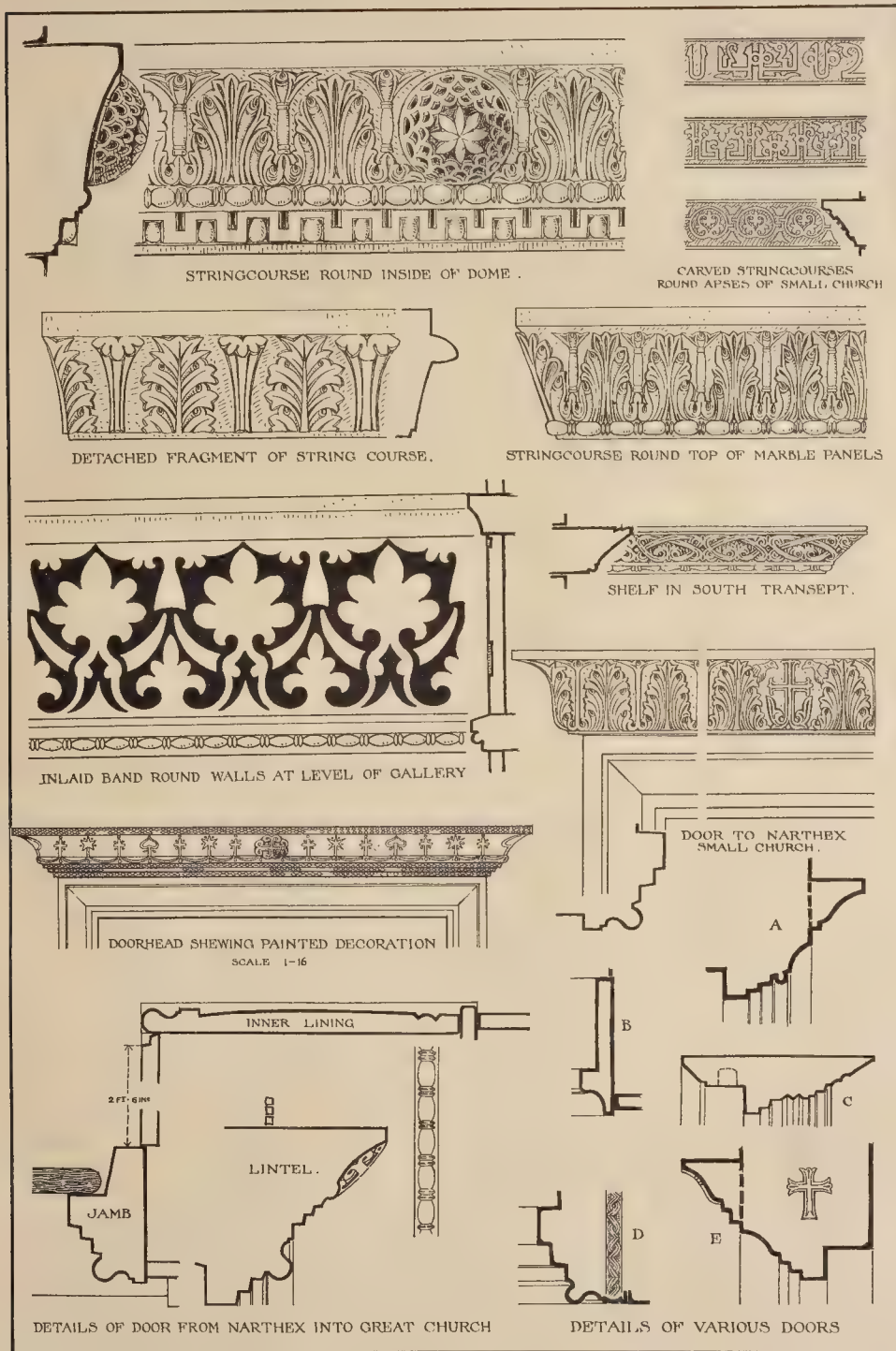
DETAILS OF CAPITALS.

ONE-EIGHTH OF REAL SIZE.



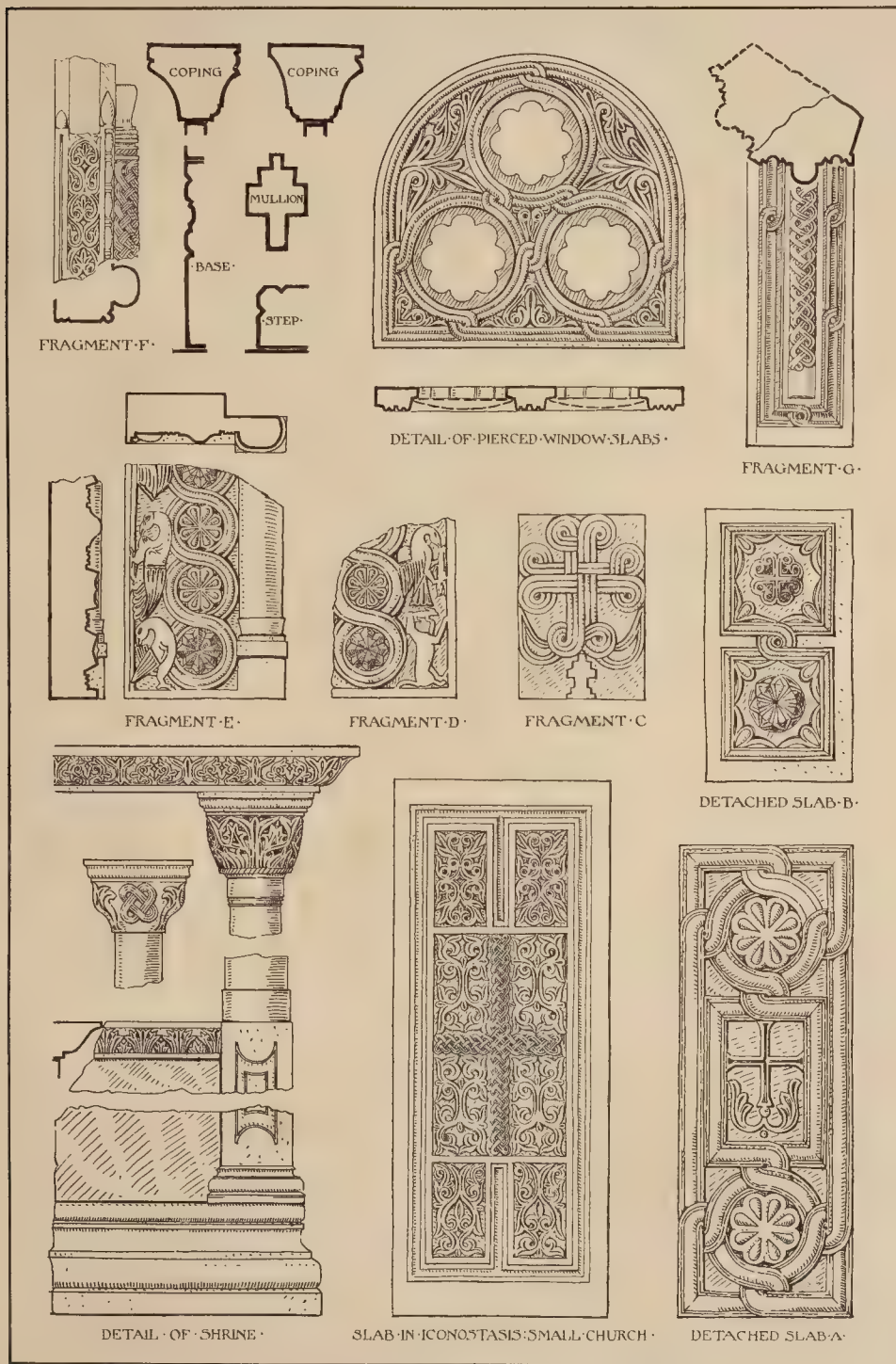
DETAILS OF VARIOUS LINTELS, CAPITALS AND CORBELS.

ONE EIGHTH OF REAL SIZE.



VARIOUS DETAILS OF STRING-COURSES, DOORS, ETC.

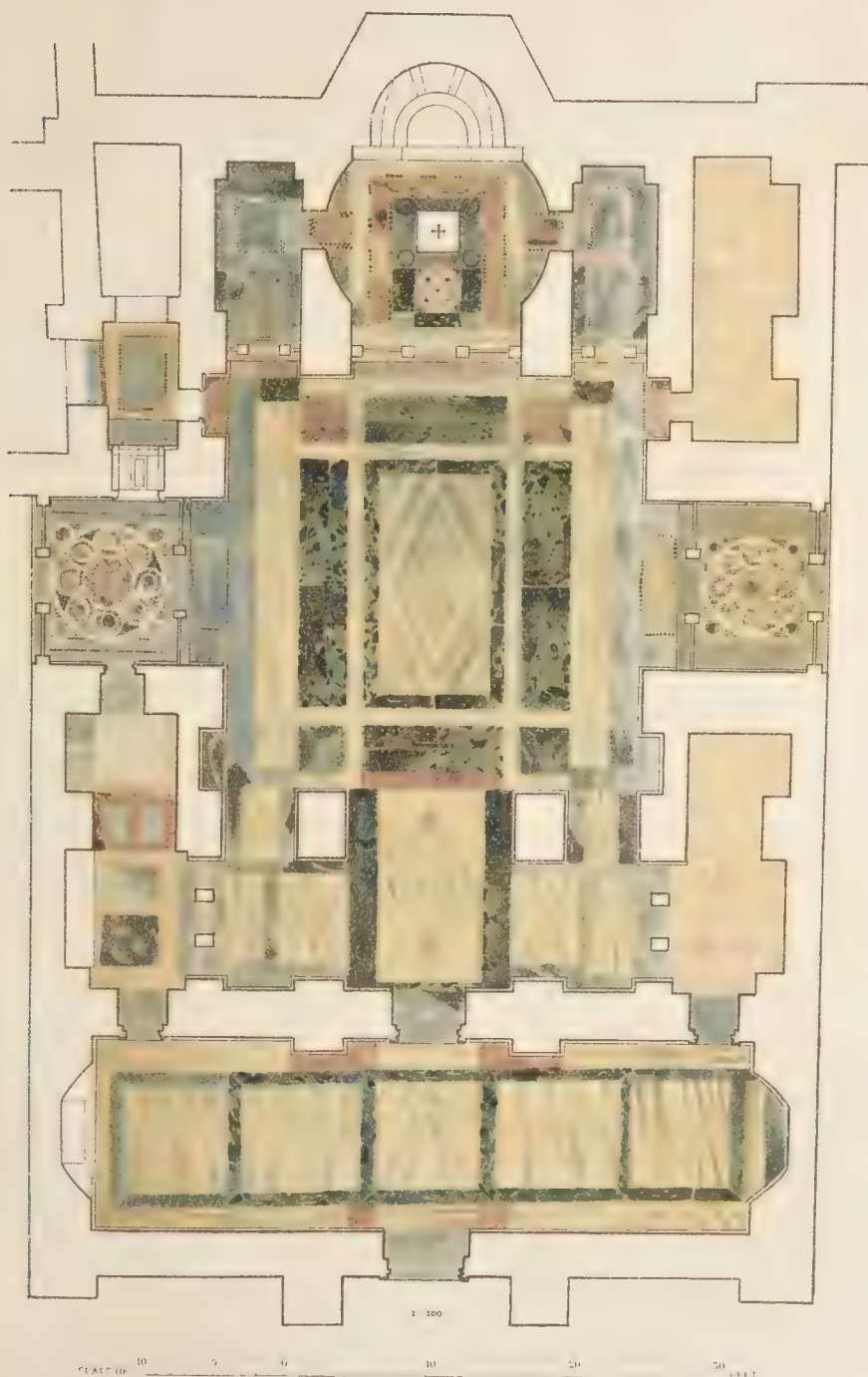
ONE-EIGHTH OF REAL SIZE



DETAILS OF SHRINE, AND OF VARIOUS SLABS AND OTHER FRAGMENTS.

ONE EIGHTH OF REAL SIZE.





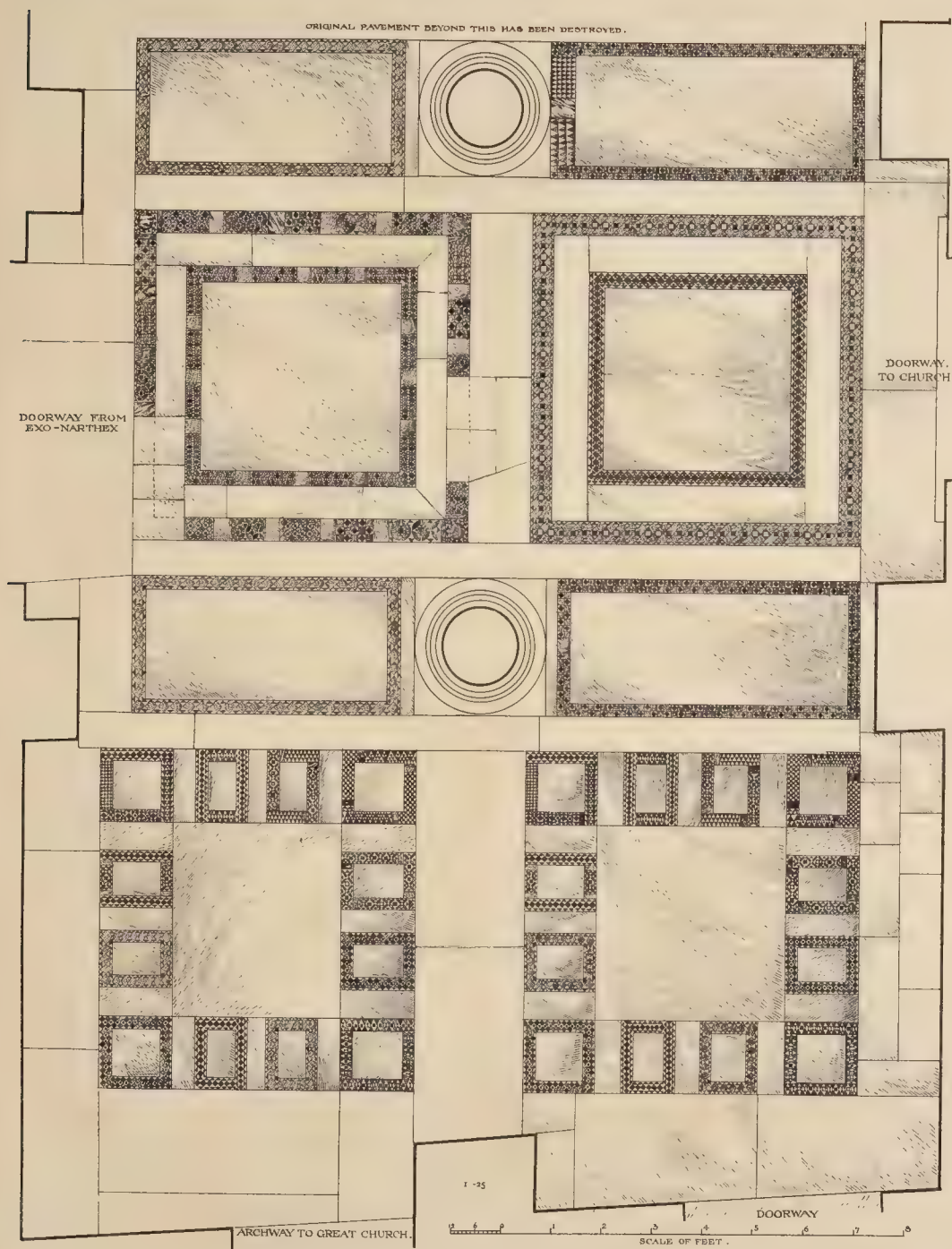
A PLAN OF THE PAVEMENT OF THE GREAT CHURCH.





A DETAIL OF PAVEMENT IN SOUTH TRANSEPT.

SCALE 1-12.



PLAN OF PAVEMENT IN NARTHEX OF SMALL CHURCH.





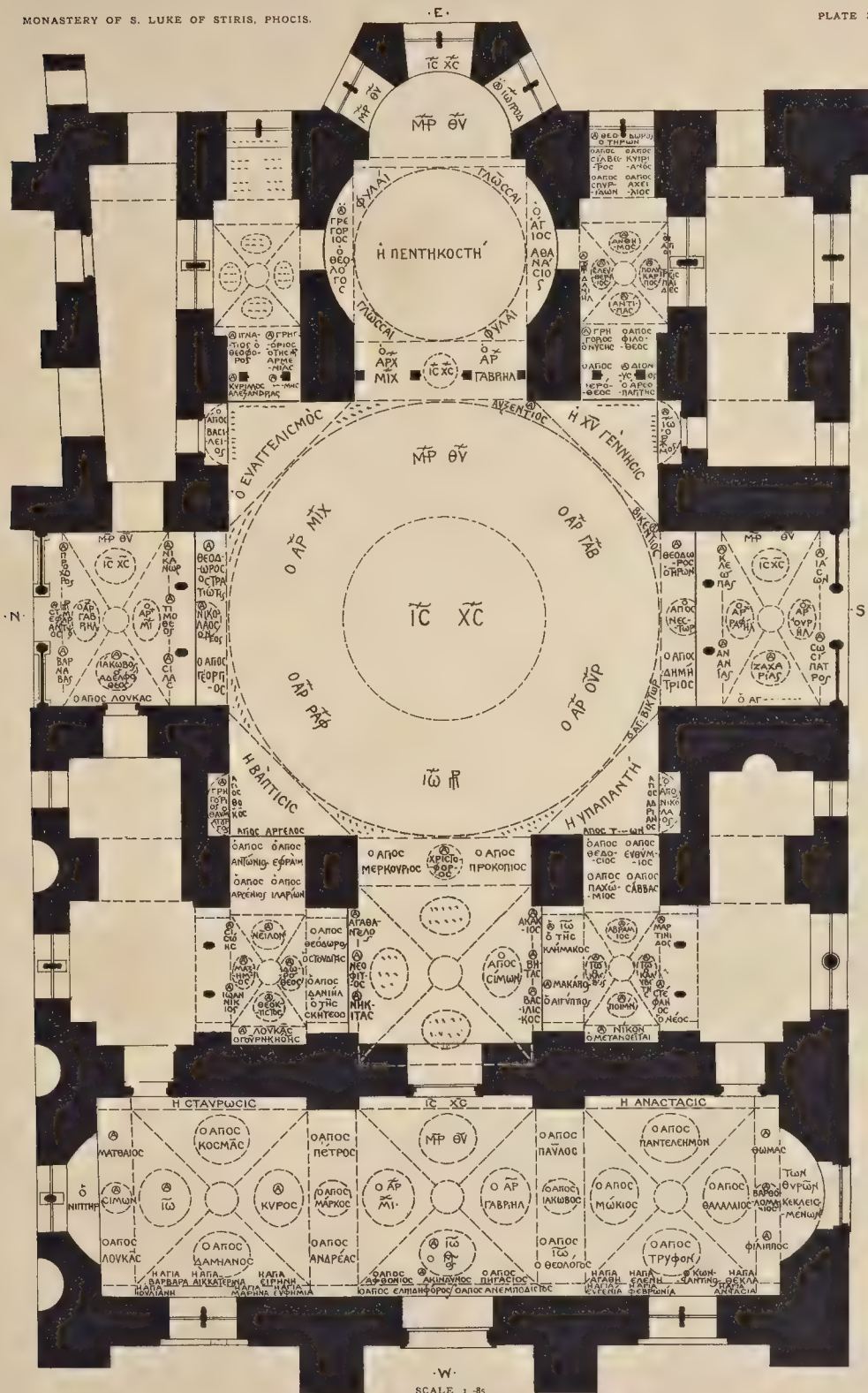
SCALE OF

0 1 2 3 4 5 6 7 8 9 10

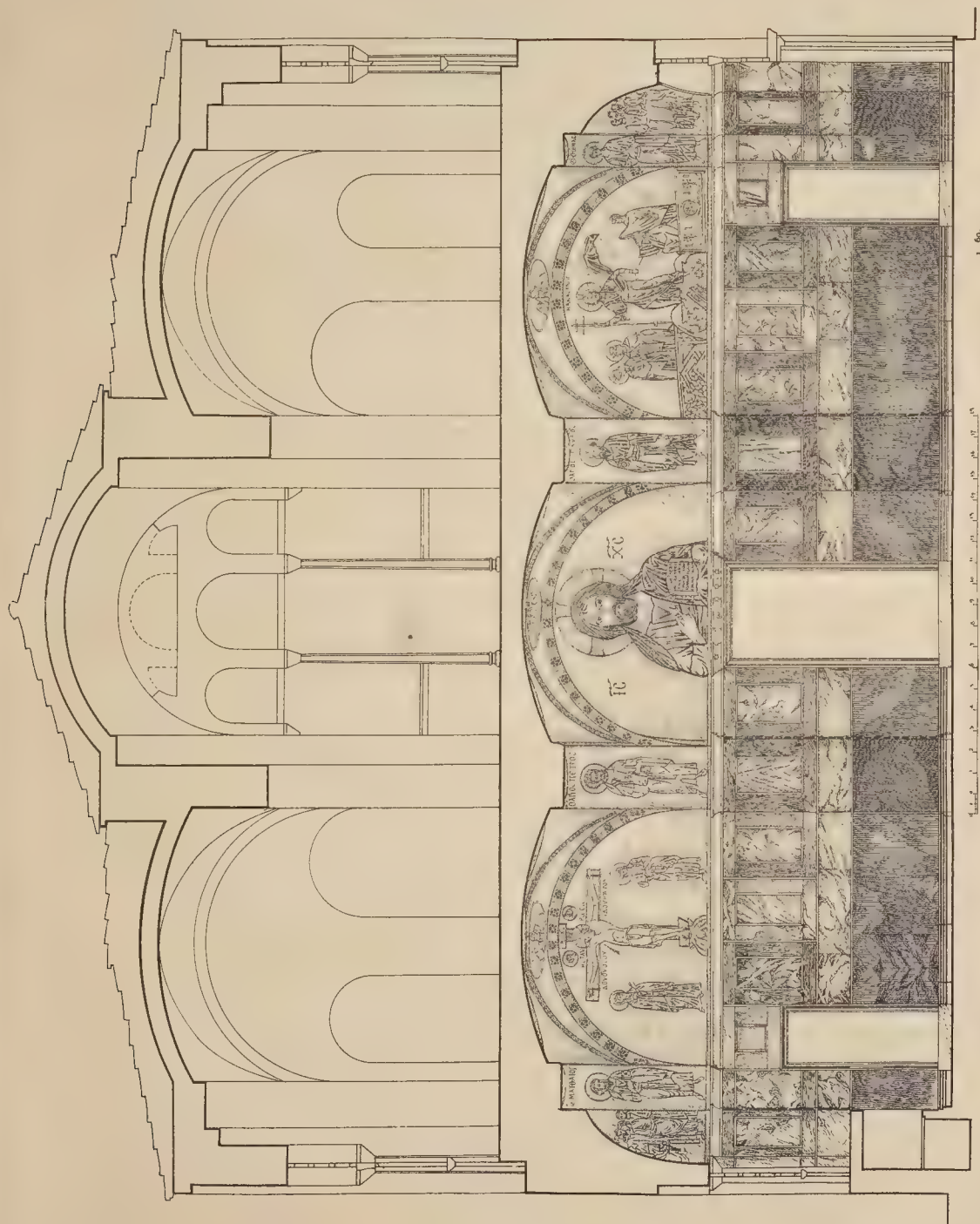
A DETAIL OF CENTRAL PORT



OF PAVEMENT IN SMALL CHURCH.



A KEY PLAN TO THE ICONOGRAPHY OF THE GREAT CHURCH.



SECTION THROUGH NARTHEX OF GREAT CHURCH AND GALLERY OVER SAME, LOOKING EAST.













1.—NORTH END: "THE WASHING OF FEET."

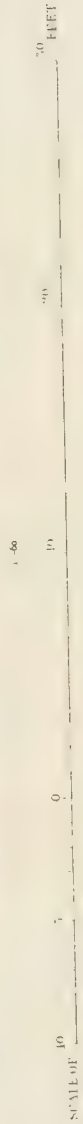


2. SOUTH END: "THE CLOSED DOOR."

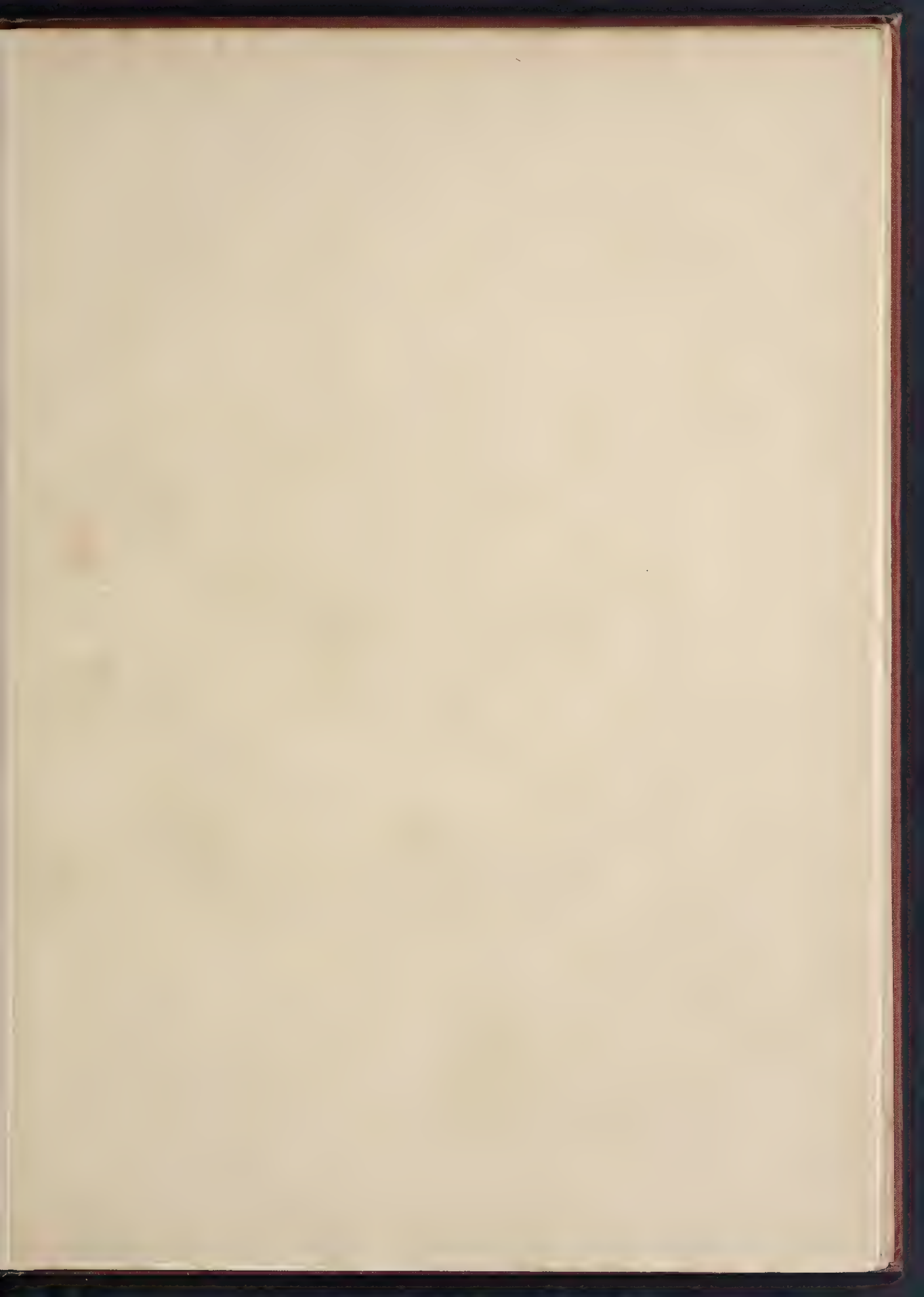
MOSAICS AT ENDS OF NARTHEX.

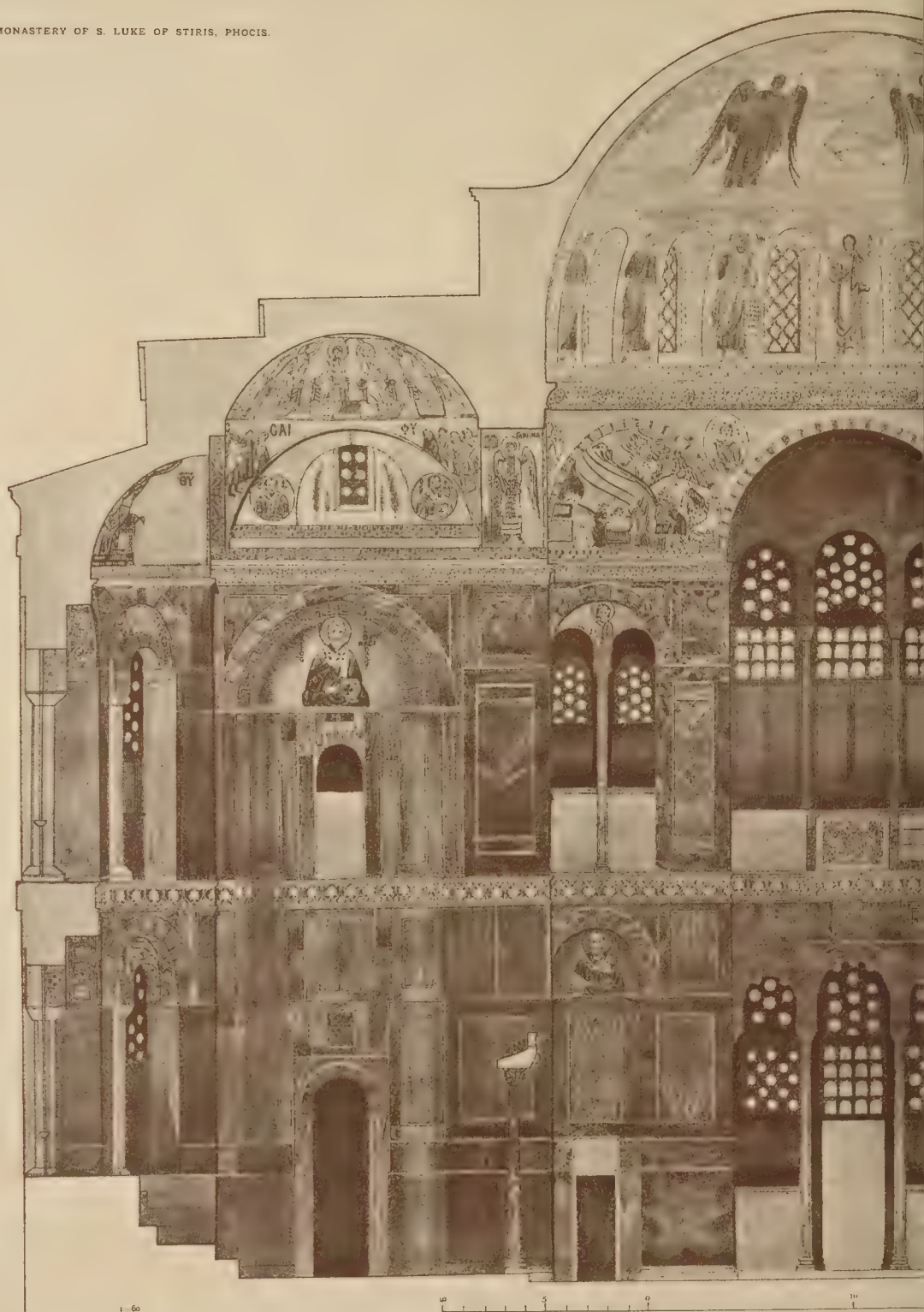




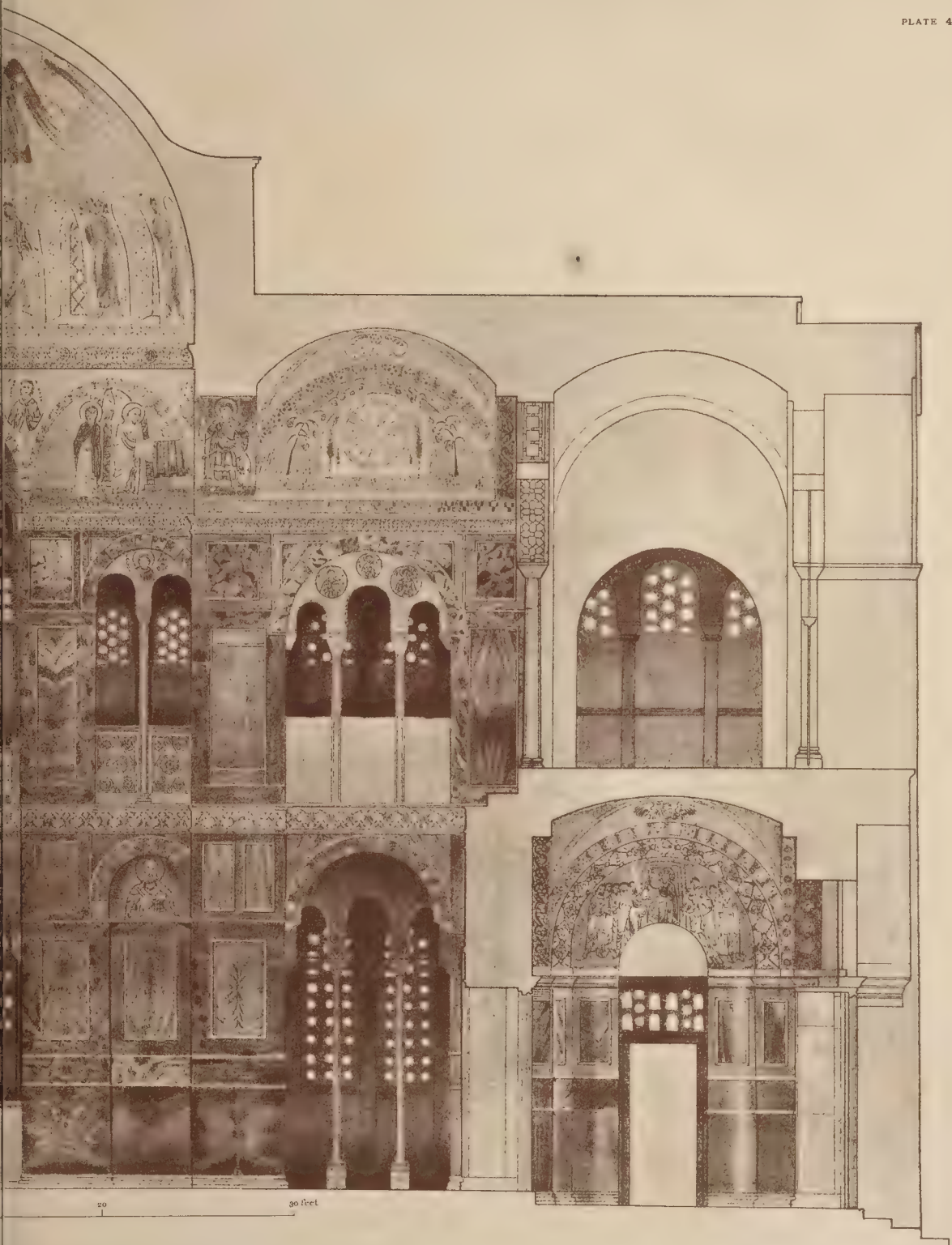


CROSS-SECTION THROUGH GREAT CHURCH LOOKING EAST.





LONGITUDINAL SECTION THROUGH GRE



CHURCH, LOOKING SOUTH.



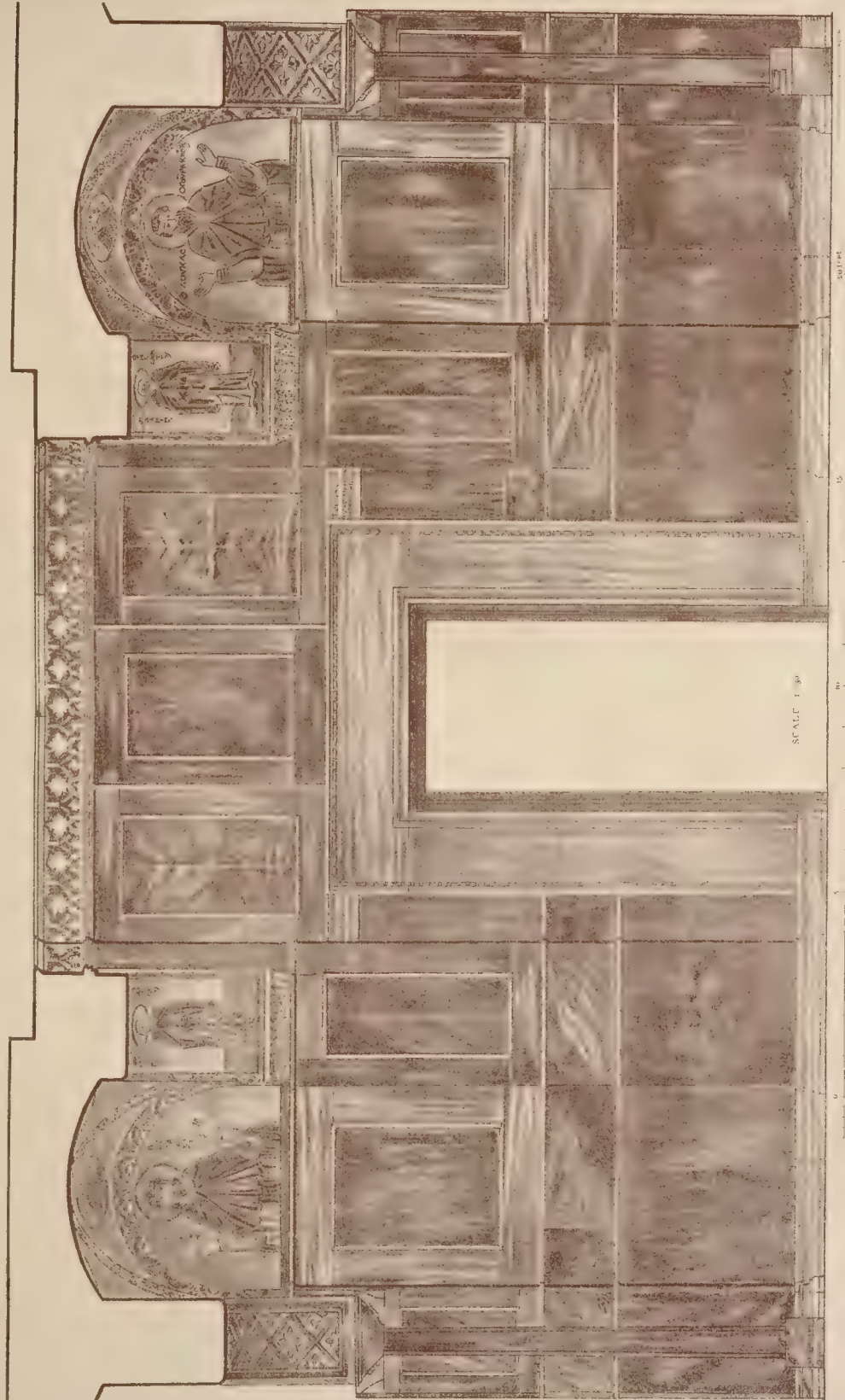




SECTION

PLAN

A DETAIL OF A PORTION OF INTERIOR OF GREAT CHURCH LOOKING SOUTH



DETAIL OF LOWER STAGE OF WEST WALL OF GREAT CHURCH, SHOWING INSIDE OF DOORWAY.



1. S. GREGORY, THE WONDER-WORKER.



2. S. BASIL.

MOZAICS IN RECESSES IN GREAT SQUARE OF CHURCH.

SCALE 1 : 10.



3.—S. NICOLAS.

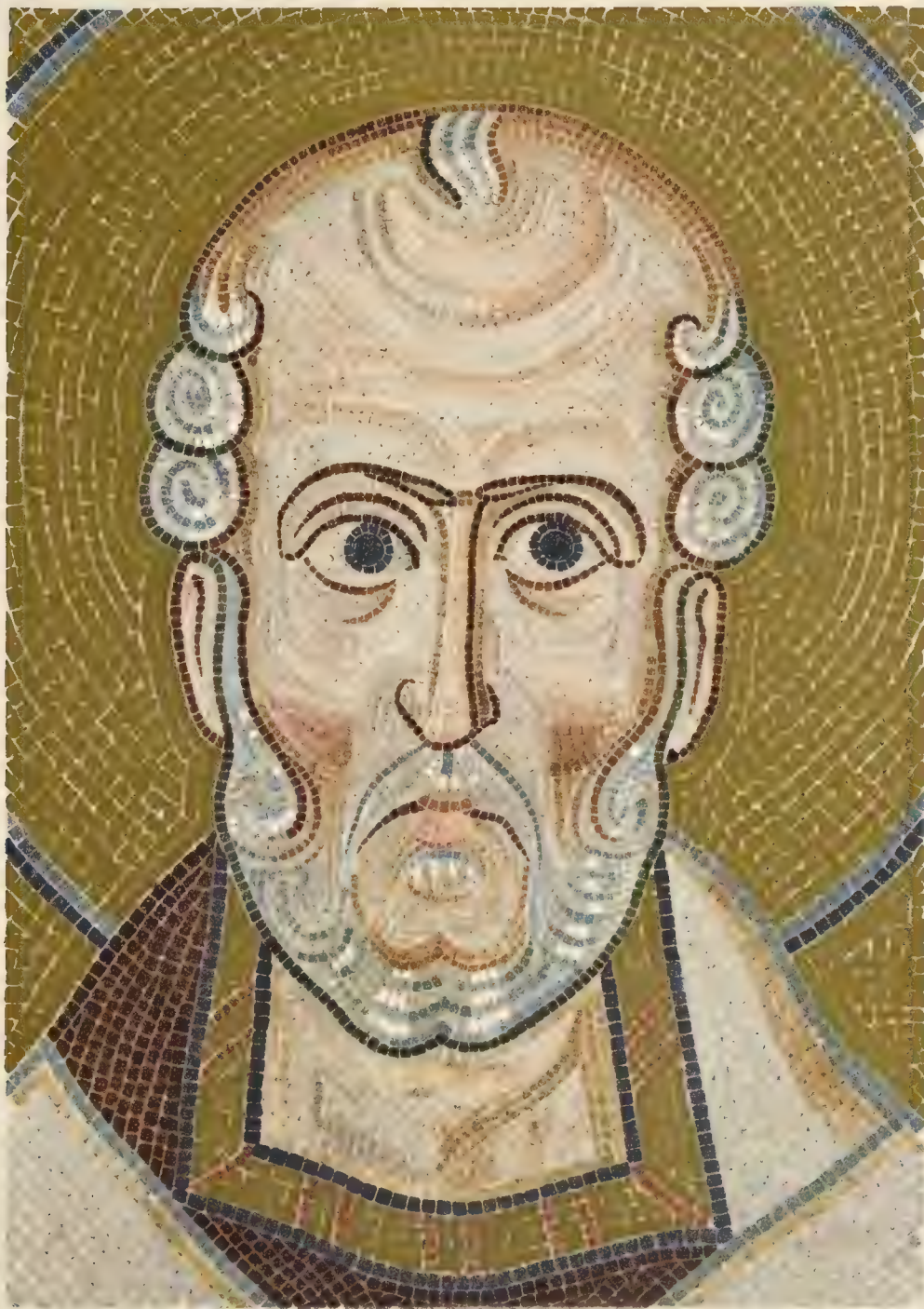


4.—S. JOHN CHRYSOSTOM.

MOSAICS IN RECESSES IN GREAT SQUARE OF CHURCH.

SCALE 1-10.





HEAD OF SAINT GREGORY THE WONDER-WORKER.

MOSAIC: ONE HALF OF REAL SIZE.

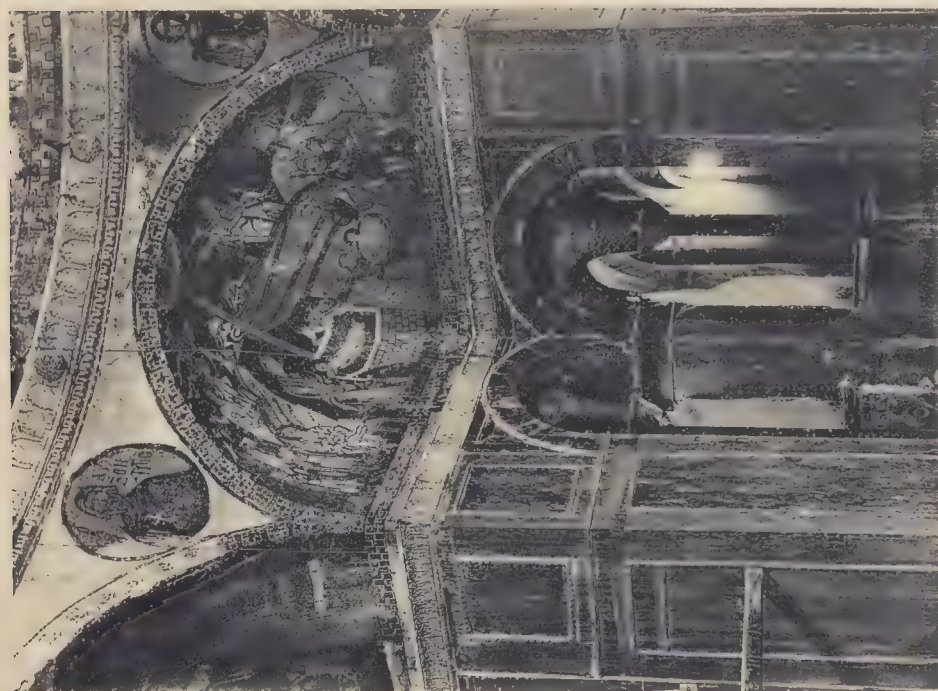




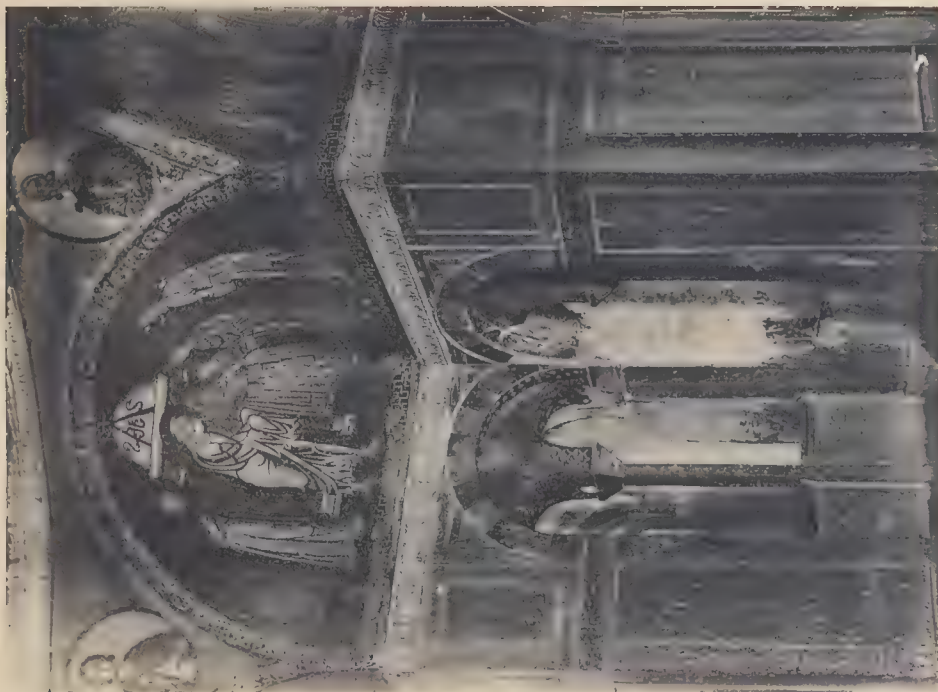
DETAIL OF EAST WALL OF NORTH TRANSEPT, SHOWING SHRINE OF S. LUKE.



VIEW OF INTERIOR OF GREAT CHURCH FROM GALLERY, LOOKING EAST.



1. S.E. PENDENTIVE: THE BIRTH OF CHRIST.



2. S.W. PENDENTIVE: THE PURIFICATION.

MOSAICS IN PENDENTIVES OF GREAT CHURCH.





SCALE 1 10

1. THE ARCHANGEL GABRIEL.

2. SAINT THEODORE THE TIRO

MOSAICS OF THE GREAT ARCHES SUPPORTING THE DOME.



A GENERAL VIEW OF THE UPPER PART OF APSE OF BEMA.



MOSAICS OF ARCH TO PROTHESIS.

SCALE 10



MOSAICS OF ARCH TO DIACONICON.

SCALE : 10



HEAD OF S. CYRIL OF ALEXANDRIA:

MOSAIC: ONE HALF OF REAL SIZE.





1. NORTH WALL: THE HOLY PROPHET DANIEL.

SCALE 1:10



2 SOUTH WALL: THE HOLY THREE CHILDREN.

MOSAICS ON WALLS OF DIACONICON.





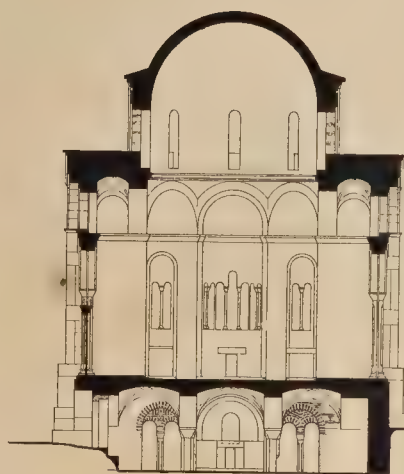
DETAILS OF MOSAIC ORNAMENTS TO SMALLER ARCHES. ONE-FIFTH OF REAL SIZE.



1. VIEW OF CHURCH FROM THE SOUTH-WEST.



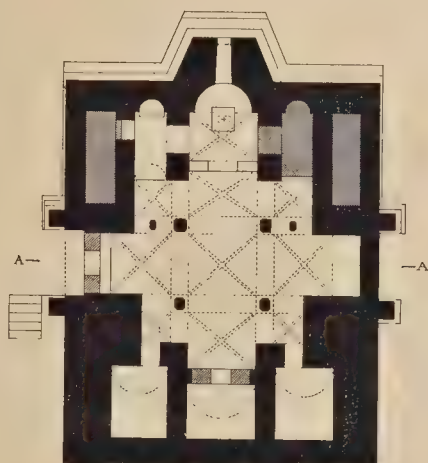
2. VIEW OF CHURCH FROM THE NORTH-EAST.



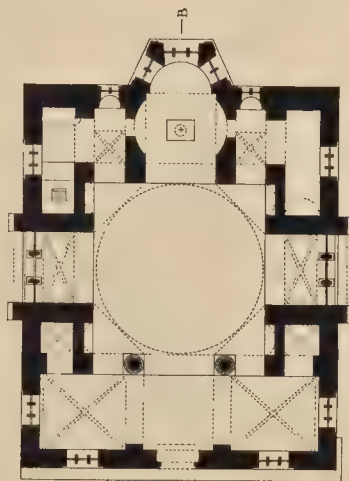
SECTION ON LINE A-A.



SECTION ON LINE B-B.

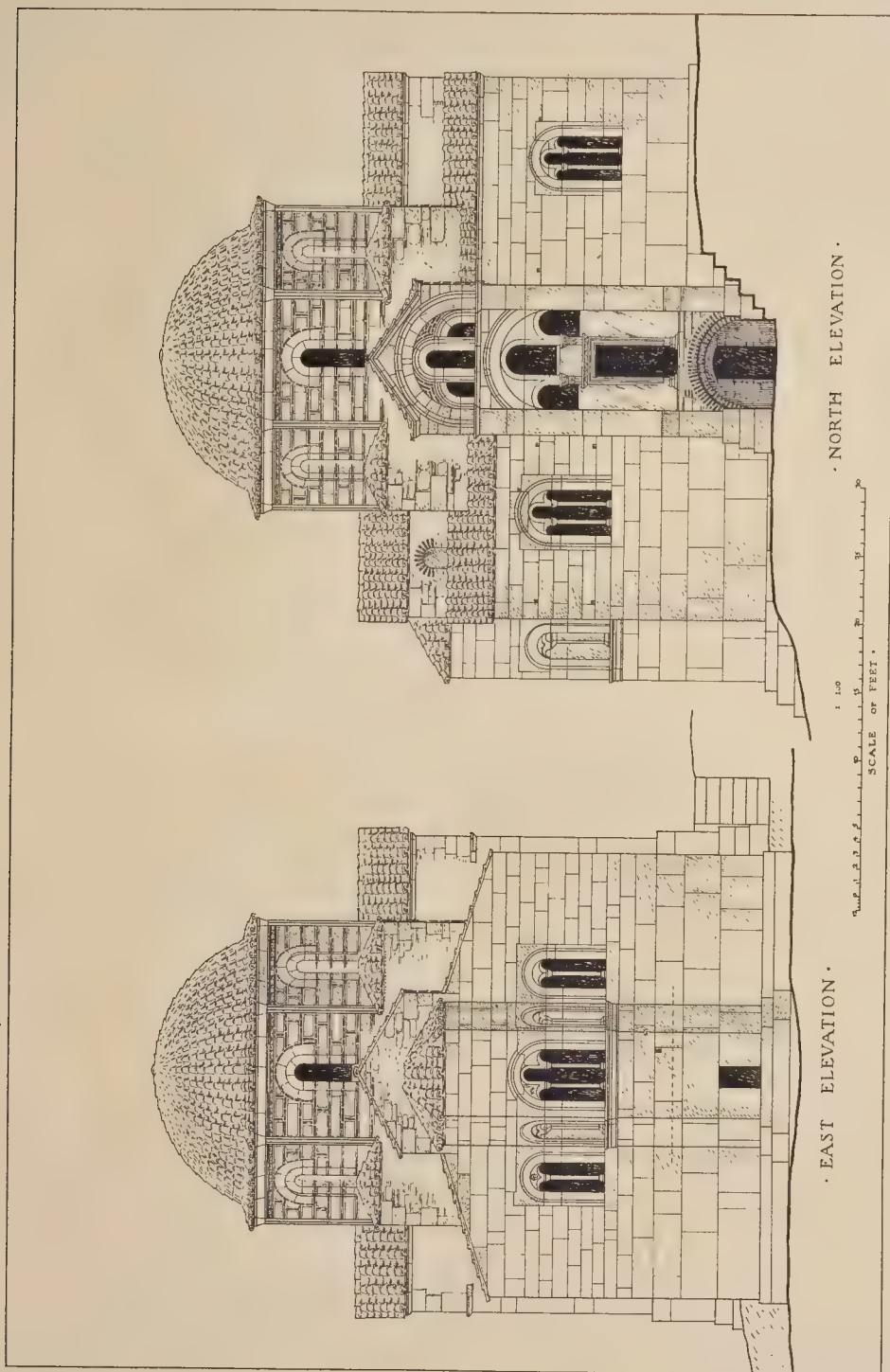


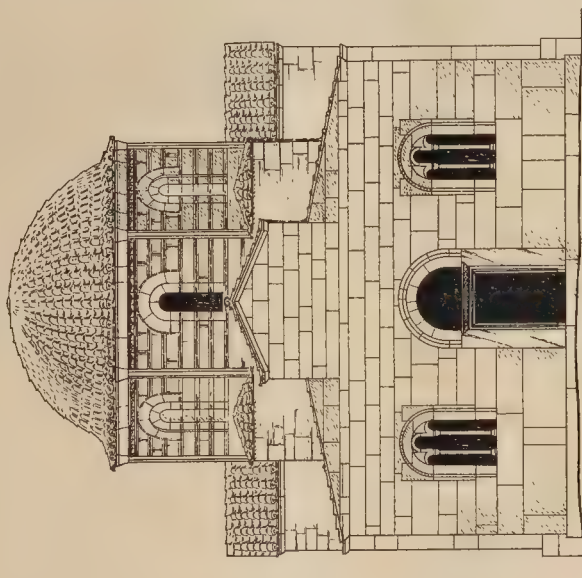
PLAN OF CRYPT.



PLAN.

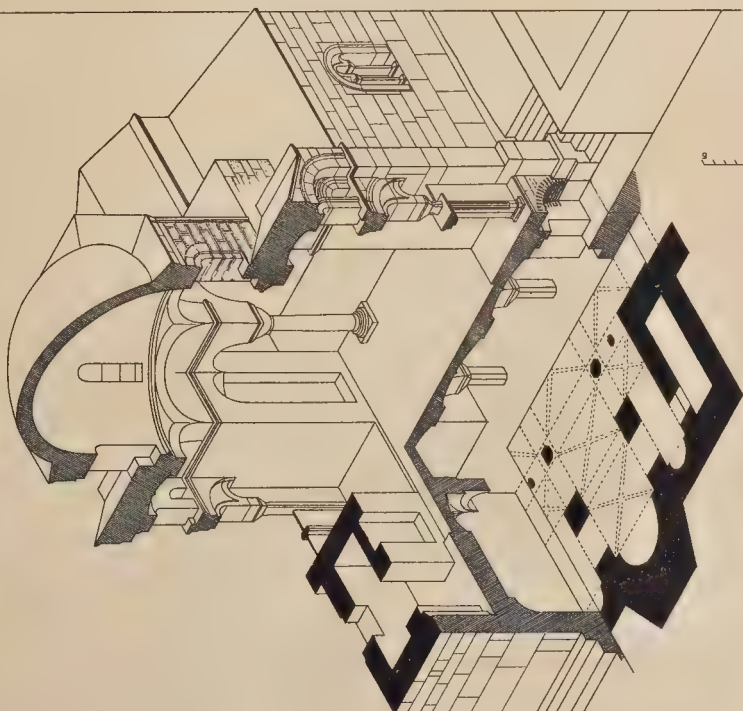
0 10 20 30 40
SCALE OF FEET.
1/150





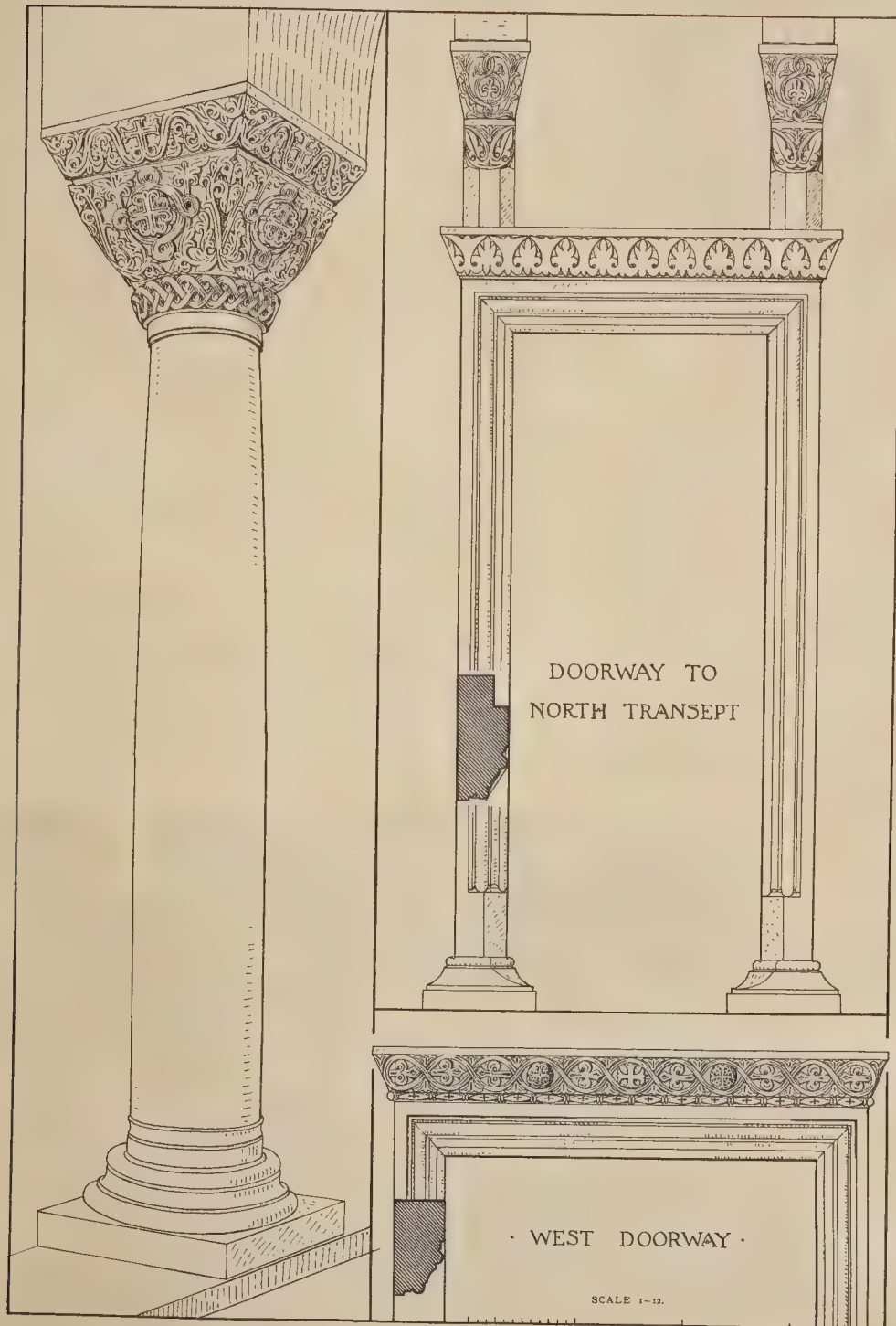
· WEST ELEVATION ·

SCALE OF FEET.
1—100



· AN ISOMETRICAL VIEW ·
· LOOKING SOUTH-WEST ·

SCALE OF FEET
0 10 20 30 40 50 60 70 80 90 100



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